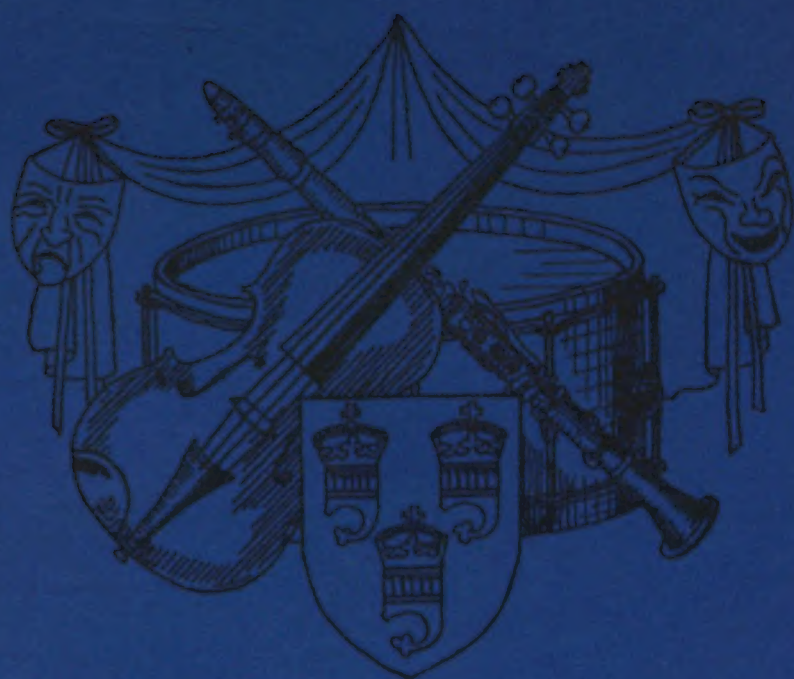


THE
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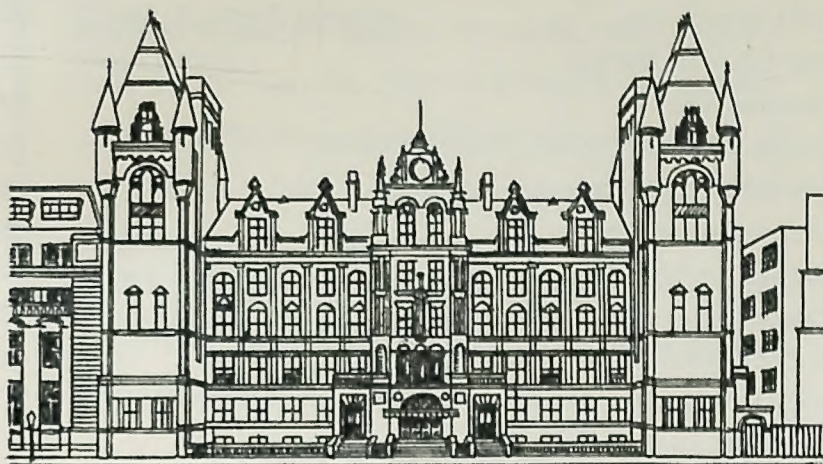


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Gillian Ashby

THE OFFICIAL JOURNAL OF THE
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"The Letter killeth, but the Spirit giveth Life"

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RALPH VAUGHAN WILLIAMS, O.M.

College is indeed in mourning and Dr. Vaughan Williams' death takes from us a very good friend whom we loved and admired. His immense musical stature is realized by us all, and posterity will, I dare say, lift him to a height comparable to that of Shakespeare in literature. But those of us who have known College for some time cannot help thinking of him as just one of us : working with his many pupils and going with them to hear important new works, a habit which he never lost. He will be terribly missed everywhere.

ADRIAN C. BOULT.

These few and simple words from a life-long friend were received by the Editor shortly after Dr. Vaughan Williams' death, which occurred at four o'clock in the morning of Tuesday, August 26.

This is the third blow sustained by College in rapid succession, and we think it wiser to allow time for the preparation of a worthy tribute to one so universally respected and beloved. It shall therefore be our aim to make the next issue of this magazine one of commemoration in which, we are confident, those who have been close to Dr. Vaughan Williams, both in his life and in his work, will be proud to join.

DIRECTOR'S ADDRESS

SEPTEMBER, 1958

AT the start of yet another academic year, it is my privilege to welcome you all to College. I hope old students will have returned refreshed after the holidays, ready to begin work again with renewed vigour and a fresh determination, and I trust that new students will quickly become acquainted with the routine of the College, and soon settle down to work in real earnest. All students here to-day should count themselves fortunate for many reasons, of which two in particular should be fully appreciated. The first is that they have been given an opportunity to choose their own career, which is a privilege not granted to everyone, and the second is that they have been selected to study music at this College, which is a music school with a fine tradition, offering great opportunities, and held in honourable repute not only in this country and the Commonwealth but also in many other parts of the world.

Previously in many talks to students I have emphasized the immense importance of a training in musicianship, and from that standpoint I do not waver an inch. Many students are apt to begin from a wrong angle, and because of a talent, an aptitude for and a love of a particular branch, are tempted to devote their energies to specialization before their general musicianship and grasp of fundamentals have been sufficiently developed. Development of an innate musicianship comes first and afterwards specialization can be added, so that the two work together concurrently. In other words it is important to put first things first. For example there is little future for a singer however highly gifted with a lovely voice and a satisfactory technique, who is unable to read music fluently, and has no interest or skill in other branches, but can merely reproduce a few songs and arias which have had to be learnt by rote. Similarly a budding composer, who possesses imagination, rhythmic invention and a sense of colour, is not likely to go far if he cannot hear what he writes or cannot write what he hears, lacks sensitiveness and feeling, has no self-critical faculty or appreciation of beauty, and has not developed a technique founded on the work of the finest composers of the past.

To illustrate what the aim in the development of a music student should be, I suggest that it is like a range of hills rising up above the surrounding ground level. Some of the hills are small in comparison with one or two others which reach high altitudes. Thinking in this pictorial way, if the level ground represents an average person's musical ability, then the smaller hills would show in comparison the student's development in proficiency in a diversity of gifts. Yet towering above the small hills are seen the higher peaks, which would represent the same student's highest and finest achievements in music.

Granted that the training in musicianship is more fully appreciated and taken advantage of by every student, there is another study offered which in the past I feel has been rather neglected by some. I refer to the subject of musical history. Let me persuade you all to take much more interest in this subject, and give it your close attention after the compulsory period ends. It is particularly important for all practical musicians, and there seems little doubt that a knowledge of this subject will become more essential in the future.

At school the general history of one's own nation is learnt, first by memorizing in chronological order the kings and queens with their dates, together with the names of statesmen and other great persons, as well as

the most important events. So it is with the outlines of musical history, we learn something of the lives of the great composers: Palestrina, Byrd, Purcell, Bach, Handel, Mozart, Haydn, Beethoven and the rest, and learn to appreciate the distinctive qualities of their music. Later at school we enlarge our studies by acquiring some knowledge of European history, and ancient history of the pre-Christian era, the Greek and Roman civilizations, the Middle Ages, the Renaissance, the various other periods of changes and cycles of development. Similarly with musical history, we become acquainted with the growth of various periods and styles; for example starting with the monodic, folk-song and plain-song, the rise of polyphony and the polyphonic period, the Renaissance of the 15th and 16th centuries, the new music, classical and romantic periods, the rise of nationalist schools and later periods together with representative music from each period. These in turn open wider vistas to world history and correspondingly in music to international developments. To continue and now confine our thoughts to music, there are investigations into social history of music, education in music, development of techniques both practical and theoretical, development of instruments, singing and its history, changes brought about by inventions, advances in techniques of playing and singing and their effects on composition, as well as the influence of science and the effects of scientific inventions on music. A still wider view comes from the investigation of the history of aesthetics and philosophies of art in general and music in particular. One could enlarge still further, but enough. There seems to be no end to the possibilities opened by a study of history and the history of music.

But it might well be asked what is the value of these investigations to a practical musician. As complete a knowledge as possible of the history of music will enable him to acquire a more balanced view of music as a whole. It will help him to appreciate and apprehend the various styles and characteristics of individual composers of each period, which in consequence will assist him to obtain a truer and more authoritative interpretation of their music. Being aware of mistakes made in the past, he is more likely to avoid making similar mistakes in the future. It will curb any tendency to give shallow, hasty and ill-formed criticism, help to evaluate the trends of fashion, to visualize the possibilities of progress firmly based on established tradition, realize the strength and weaknesses of various periods including contemporary musical thought, and will eventually bring him to a position from which his opinions will generally command respect. The moral I wish to stress is: the more a student's interest is concentrated on the practical side of music, the greater the need for a thorough theoretical training, combined with a developed musicianship and a knowledge and understanding of musical history if that student wants to become a first-rate all-round musician.

Since last I spoke to you at the beginning of the summer term, three deaths have occurred which have brought sorrow to our minds.

At the end of the first week of the summer term Angela Bull died suddenly and unexpectedly. It was a great shock. Those who knew her well agree that she was an individualist, a great character with a strong personality, and devoted to her work at this College. She had been in charge of the G.R.S.M., students under the old dispensation, from the inauguration of the diploma, and by a strange chance lived to see only the beginning of the last term of the last batch before students under the new syllabus were about to enter their final year. She cared for the Junior Exhibitioners on Saturday mornings with the kindness and tenderness of a devoted mother looking after her children. And over the years

what a large family it had become. Apart from College she was the inspired promoter of the "Cygnet" Company of children. This company gave annual performances at Christmastime which Angela Bull produced. We together with many past students and staff, parents and children will remember her.

At the end of the summer term Hugo Anson died on August 4. His connection with the College has lasted over a long period of time, as a student, a professor and finally as Registrar for the last 20 years. As Registrar his whole mind was centred on the College, he was jealous of its reputation, and worked arduously to maintain and improve its standard of musical education, to increase its influence on the musical life of this country and the Commonwealth. Although he had been far from well for some considerable time, during last term his health obviously and rapidly declined but he struggled on bravely and courageously to the end of the term. We and all his friends mourn his death, and his work and devotion to the College will not easily be forgotten.

Our grief at the death of Dr. Ralph Vaughan Williams cannot adequately be expressed in words. Silence for a space is the only fitting tribute we can pay.

In my last talk to you, I quoted him as the finest example of what a sincere musician should be. His undoubted genius as a composer and his influence on contemporary musical life were recognized generally throughout the world, and his death is an incalculable loss to British music in particular.

But above all he was a lovable man, beloved of all who knew him or came under his influence. After a long and full life, his ashes now rest in Westminster Abbey, a most fitting place, not far from that other great English composer Henry Purcell.

At the end of last term Mr. Frank Probyn and Mr. Archie Camden retired from the teaching staff on reaching the age of three score and ten. From their looks no one would ever believe that they had reached that age, for both are still full of vitality and energy. Mr. Probyn has been teaching the French Horn at College for many years, and in that time must have trained an enormous band of horn players. Yet he has never lost his keenness, coming to concerts, listening to and encouraging his pupils. Mr. Archie Camden was appointed to the College staff in September 1946, and is not only a great bassoon player and teacher, but also a born humorist. He possesses an infectious enthusiasm for his instrument, orchestral playing in general and wind playing in particular. His pupils play in many orchestras not only in this country, but as he reminded me not long ago, some have been exported abroad. We thank them both for their valuable help, and we wish them a long, happy and well-earned retirement. Needless to say they will be always welcome when they come to see us.

I would like to take this opportunity to welcome those professors who have recently joined the staff, and I hope they will be happy in their work.

SIR THOMAS ARMSTRONG

A PORTRAIT by DAVID CALCUTT

SEVERAL years ago Mr. Frank Howes wrote of Sir Thomas Armstrong, "Unlike many musicians of his generation, whose ambition is to become conductors and directors of music otherwise than by way of the organ-loft, Armstrong has followed the older tradition of basing his career on ecclesiastical appointments. He is one of those

church musicians who serve the wider aims of the art . . . from his position as cathedral organist."

When I was asked to write about Sir Thomas Armstrong, I was afraid that I was not the right person: I felt that I knew too little about him. But for almost thirty years Sir Thomas was a cathedral organist, and as a cathedral organist his first concern was always for his choir, and in particular for the children who came under his care. "The relationship," he once said, "between the choirmaster and those who come straight from the care of their mothers is a very close and tender one." I was one of those who went to him straight from the care of my mother; and I know that in his case the relationship was a very close one indeed. Although, therefore, I would not presume for one moment to be able to speak about him as a man of public musical affairs, I feel that I may be able to say something of value if I tell you about him as I saw him almost twenty years ago.

"Tommy" was the best choirmaster a chorister could have had. He taught many and gained the respect and affection of all whom he taught. The key to his success lay in his unbounding generosity. He was generous not only with his money, but also with his wisdom, and above all, with his love for us. Let me illustrate this point with a few examples.

Each year, a few days before Christmas, Tommy would come to choir practice with a bag full of silver coins. He would start with the senior chorister and the biggest coins and would work his way down, one coin at a time, through the vocal and fiscal values, until our pockets were full and the bag empty. Nor did this happen at Christmastide only. On demand, a bob was payable on each boy's birthday; and a boy whose birthday fell in vacation was allowed to transfer, saint-wise.

A chorister's days are numbered. Tommy always kept an eye on the future. He was ever anxious lest, when our voices broke, we should be left musically destitute. He therefore did all he could to encourage instrumental music amongst us: we would take our instruments to choir practice to play them before a small but critical audience; he would come himself and bring his friends to hear our concerts; and he would arrange for us to listen to his. It was in this way that, at the tender age of eight, that I first came to hear works as disparate as the *B Minor Mass* and *Les Illuminations*. He even encouraged composition. On one occasion this prompted him to sponsor a competition amongst us for the composition of an anglican chant, with a promise of a performance in the cathedral for the best entry. Mercifully one of the choristers had a good memory for the works of Dr. Turle, and he was accordingly declared the winner; but the composition appeared on the service sheet under the chorister's name!

A boy will work for his master either from fear or love. "I will visit their offences with the rod" is often a verse which contains a singularly direct and clear message for some choristers; but Tommy's rod never reached our "hinder parts." There was said to be an umbrella (which sometimes became a Wellington boot when things looked particularly black) stored away in one of the cupboards; but it never appeared—not even, I might add, on an occasion when the leading choristers led the St. Frideswide procession, bishop and all, into a particularly confined cul-de-sac!

Psalm 78 is the history of Israel; but it might equally, by a loose analogy, be the history of Sir Thomas' choir. For of him it could truly be said, "So he fed them with a faithful and true heart, and ruled them prudently with all his power."

FIFTY YEARS AGO

THE R.C.M. LITERARY AND DEBATING SOCIETY

By THOMAS F. DUNHILL

Reprinted from Vol. 5, No. 1, Christmas Term, 1908

I CHANCED one day to be turning out some old papers in a dusty cupboard, when I came across a bulky manuscript book in which were entered the rules, minutes, and general affairs of a little Literary and Debating Society, which was established in the College early in the year 1896, and flourished exceedingly for the space of some twelve months. For an unremembered reason it appears to have died a sudden death soon after its first birthday, for the final record in the book of a regular meeting is dated January 26, 1897, and I believe that there has since been no attempt to revive its glories, or to establish any similar institution within the walls of the College. Yet if there is the same wholesome and genuine enthusiasm amongst present Collegians for literature, and the literary aspects of our own art as undoubtedly existed amongst the coterie which met with such regularity in 1896, I see no reasons why the spark should not be re-kindled, and a similar society organized upon a firmer and more lasting basis. It is chiefly in the hope that this may be so that I shall attempt to set forth a short chronicle of our meetings of twelve years ago.

From the point of view of numbers, the list of members of our society was at no time a very imposing one, though I venture to think that it included the names of some of the choicest spirits that ever entered the left-hand doorway of the College. It was the strong desire of many of us that members should not be drawn exclusively from those who climbed the male pupils' staircase, but the proposal to admit ladies was somewhat emphatically vetoed, I remember, by the powers that be! In these days of Union meetings and At-Homes I feel convinced that greater tolerance would be extended to such a proposition.

The roll of membership during the first session included the following names, which were undoubtedly extremely representative ones:—Cecil Wybergh (chairman), E. Howard Jones (secretary), G. Von Holst, R. Vaughan-Williams, Willy Scott, Herbert Fryer, Sherwin, Carter, J. N. Ireland, Welch, Falkner, Collis, Beeching, Ridgeway, Sam Grimson, W. Kingdon, Fritz Hart, Martin Shaw, Percy Harmon, and J. St. A. Johnson. During the second session, which occupied the Summer term of 1896, we added to our list the well-remembered names of W. Y. Hurlstone, Nicholas Gatty, N. Ingleby, Leslie Peck, Elliott, Chuter, Ellingford, E. C. Mercer, Percy Bright, and Edward Behr.

After a preliminary meeting for the purpose of formulating rules and regulations, the business of the society was begun in real earnest. It was decided that meetings should be held on Saturday afternoons, and on January 18, 1896, a goodly gathering assembled in order to take part in a reading of, and discussion upon Carlyle's "Essay on Dante." The two following Saturdays were devoted to Chopin and Purcell respectively, an essay on the former being read by Ridgeway, and on the latter by Vaughan-Williams, a debate following in each instance. On February 8, we had a reading of "The Tempest," with Howard Jones as Prospero, Cecil Wybergh as Caliban, and Willy Scott as Miranda. The following Saturday was devoted to miscellaneous readings, and on February 22 we had a most fierce and animated discussion upon the motion, by Cecil Wybergh, "That Arrangements

(in Music) are Inartistic, and therefore Inadmissible." The motion, it may be said, was lost by a very substantial majority. I suspect that the composers were too enamoured of piano-duet symphonies, and the pianists loved their Liszt so well that it had a very poor chance of obtaining much support ! On February 29, Von Holst read a paper upon "Bach's Organ Fugues," on March 7 there was a reading of "As You Like It," and on March 14, a discussion upon Max Nordau's "Degeneration"—a book which (now almost forgotten) had created, at that time, a very considerable stir in artistic circles.

This closed the proceedings for the Easter term. It might have been expected that during the Summer the enthusiasm of the members would suffer some abatement. Not a bit of it ? We met with the greatest regularity and had a very busy session. The proceedings of the new term were opened, most brilliantly, by an admirable paper by Vaughan-Williams on "The Rise and Fall of the Romantic School." This was followed by a reading of "Julius Caesar" (occupying two meetings), another of "Othello," and papers from the present writer upon "Mannerism in Music," and "The Influence of English Literature on English Music," from Von Holst upon "The Future of English Music," and from Howard Jones upon "Shakespeare's Tragedies."

The first meeting of the Christmas term brought forth two interesting papers by Vaughan-Williams and Von Holst respectively, upon "Bayreuth" and "Open-Air Music." A debate on the motion by Vaughan-Williams "That the Moderate Man is Contemptible" (which called forth many entertaining speeches on both sides) was held on October 15, and other meetings included discussions on "Pianoforte Music," "The Socialism of William Morris," and "The Philosophy of Schopenhauer." There was also a reading of "Cymbeline" and a debate upon the question "Has Music reached its Zenith ?"

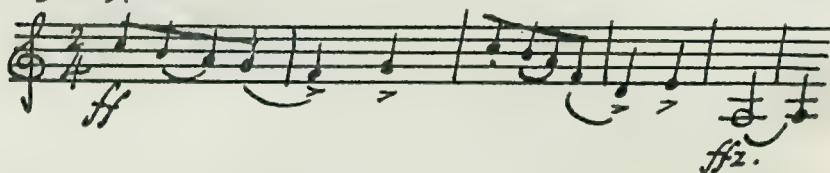
The Easter term of 1897 began in rather a daring way. On January 12 we met to debate upon the motion of Von Holst "That Academic Training should be Abolished." Von Holst was, in those days, a red-hot revolutionist on almost every topic under the sun—and that such a proposal should come from a scholar of the College, and be uttered within its walls, savoured almost of rebellion and anarchy ! On referring to the minutes-book I am glad to place on record the fact that the motion was opposed by myself. I have no recollection of my participation in this meeting, but it is evident that my flow of eloquence must have been of a most telling and convincing description, for the proposal was negatived and condemned, Von Holst himself finding, at the conclusion, not a single hand raised in support of his motion ! Thus was the Royal College mercifully saved from the danger of an organized revolution from within ! On January 19 Fritz Hart read a delightful paper upon "Gilbert and his Comic Operas," and on January 26 we had a thoughtful and suggestive essay from Vaughan-Williams on "Didactic Art." This was the last meeting ever held. A full programme had been arranged for each week of the entire session, which was set forth in a syllabus issued at the beginning of the term, but for some reason, which I am unable to recall, the meetings came to this abrupt termination, and nothing further has been heard of the Literary Society to this day.

The foregoing is, of course, the barest record of the proceedings, but it will give the reader some idea of the catholicity of our tastes in those days. It is interesting to observe that three at least of our members have since attained distinction in literary spheres. Vaughan-Williams

is, of course, well known as a lecturer, Collis is one of Mr. Fuller Maitland's assistants on *The Times* staff, and Nicholas Gatty is responsible for the musical columns of the *Pall Mall Gazette*.

Membership was, I think, almost confined to those who held a broad view of art, and our Society did not seek to appeal to students who moved only in their own special grooves, and had no outside interests. Yet a mere glance at the list of names that I have given will serve to convince the reader that the many-sided interests of members proved no barrier to the attainment of high distinction in particular branches of music. Of the pianists, two at least have obtained almost European celebrity, the composers have nearly all come prominently to the fore, and representatives of other subjects are known to be occupying important positions, and honourably upholding College traditions in many and various centres throughout the world. We met primarily to listen to earnest essays and to discuss topics of serious interest, but nevertheless there was a delightful spirit of *cameraderie* about the whole thing. I well remember that at the conclusion of each meeting it was the custom to march off in sections down the High Street and indulge in a huge feast of tea and buns at Wilkins', where the discussions were not infrequently fully as enjoyable as those which were conducted with greater formality in Room 46. As we rose from our seats at the conclusion of the meeting someone would almost invariably give the signal by singing in a lusty voice :—

Allegro giocoso.



Shall we go to Wilkins' ? Shall we go to Wilkins' ? YES

Due regard was paid to the characteristic phrasing of the melody, and the vigorous *sforzando* of the final word was enforced by a mighty chorus from the whole assembly !

And so it happens that, to this hour, I never hear the third movement of Brahms' E minor Symphony without a smiling and tender recollection of our Society, and the many friendships of my early College days.

THE URGE TO REFORM

By CORNELIUS FISHER

THERE is a time in most of our lives when we have the urge to seize our Bow of Burning Gold and with a few arrows of desire to build a new Jerusalem. Most commonly it comes after reading one's first book on political economy when, with an exasperated "Well I never !" we wonder how the world has wagged so long under such addle-pated guidance and rush out to join the current march to Downing Street to say "Boo !" to the Prime Minister.

The urge comes equally, however, in the more restricted field of our first teaching appointment and with obviously greater hope of making some impact. Here, it is clear to us, we have direct contact with the sufferers whose student years have been bedevilled with the dead hand of

convention, academicism and plain stupidity of all but the great teacher Tastenstosser, whose numerous books on the reform of piano technique have illuminated our mind with such a blinding light that the rest of our colleagues seem to be groping around in murk and miasma.

Very gradually, we make the reluctant admission that their I.Q.s are not necessarily 70 under proof, especially when they seem to knock along quite well at the Festival Hall and to gather approval from a tolerant, sympathetic, but misguided public and we agree that the rough rule-of-thumb methods of tradition have some points and we need not discard them root and branch.

Now, we decide that since the profession *will* stick to its perverse ideas then at least a little judicious cobbling here and there to patch up a few of the worst holes may be acceptable. But habit dies hard and when the C sharp fugue of the "48," Bk. I, is helpfully offered to us in D flat, we are not very ready to abandon the C sharp version after having mastered all those frightful double-sharps. Many starry-eyed reformers have tried to simplify the difficulties of notation and indeed some of the masters *do* seem to go out of their way to make things difficult. Debussy is very naughty at times. In his prelude *Feuilles Mortes* he writes a C major chord as B sharp major because it comes that way in F sharp major. Of course it is correct for the key but I mean to say . . . !

The whole question is one of those problems heavily weighted with vested interest in publishers' stocks of music and printing machinery and any proposition of reform is as emotional a subject as Spelling Reform, Calendar Reform or Mrs. Simpson. It *has* been tried, of course. There is one very good piano script called "Klavarskribo," printed in Holland, which had quite a vogue before the war and was very sensible. It was like lute tablature in that it showed the position of the fingers on the keyboard rather than indicating the relative pitch. Lines of varying distance for tones and semitones went down the page which was read from top to bottom. It was easy to learn but had the disadvantage that its use was limited to the piano whereas the conventional system is universal for all instruments and voices, which is its great strength.

A difficulty of our notation is the key-signature and accidentals with their lasting influence throughout the bar. If only the written note said *on the spot* what the sound was without reference to any key-signature or inflexion it would simplify reading greatly. I once made a reform of this feature myself which I still use at times. Briefly, the system alters the shape of the note head for any inflexion so that any natural note remains as in the usual manner. A sharpened or flattened note has a stroke instead of a head rather like the mark used to show *tenuto* over a note. If it is sharp the stroke goes *up* at 45 degrees to the stem and *down* for a flat. For a minim or semibreve use two parallel strokes. Double sharp is horizontal to the right and double flat to the left. To avoid confusion when writing, curve the quaver tail as in print. It *does* work and saves a lot of time when making notes for an exercise or a composition. No key-signature, no accidentals. I was very proud of it and even named it—"Cornelian Script."

Of course, success like this, even when unrecognized, goes to the head and new Augean stables are sought for cleansing of the moth and rust that have corrupted them. It went to *my* head and I was soon busy tidying up the anomalies of *Solfa* and *solfège*. Here too, there are controversies ; in this case about the fixed or movable DO. I had always admired the way French students could rattle off the notes of an instrumental part or a song, naming the notes as they sang. (I felt they cheated

a bit, since they did not name accidentals when singing—e.g. *fa dièze* or *si bémolle*—but sang the note name and inflected it in pitch). Thus, the *Figaro* overture starts: “redoredo re—redoremi famifaso lasolaso la.” Try it! You will find you can get up to tempo very quickly. Very useful too, because you memorize the notes at the same time and perhaps later, the absolute pitch too. You try it now in English. “D C sharp D C sharp D”—where’s your rhythm gone to? German is only a little better. “D Cis D Cis, D—D Cis D E, Fis E Fis G, A Gis A Gis, A.” You *can* get more speed but it sounds like Old Hittite with a strong Assyrian accent all the same.

By this time the urge to reform has got quite out of hand, and nothing but a clean sweep will do. Let’s have a system where the names are singable and show the inflexion too. Take the *Tonic-Solfa* letters d r m f s l t d. If the note is natural add vowel A (pronounce in Italian of course, ah eh ee aw oo). If sharp add vowel I, if flat, then O. Double-sharp would be E and double-flat, U. Now we can have lots of jolly fun. Reading off in tetrachords C major becomes daramafa-salatada; A flat major is lotodaro-mofasalo; E major, mafisila-tadirima. Just a couple of minors to use the double accidentals, say G sharp minor, silitadi-rimafesi and D flat minor, romofoso-lotudaro. Recite them richly and soulfully and they make very good synthetic poetry. Then, if you should want to remember the precise notes of the flute opening to *L’après-midi d’un Faune* you sing “Di-ta lilasisa latati Di-ta lilasisa latati dirisima sita tadili.” There you are—all the notes correct and soon memorized so that you can write it out with certainty in conventional notation (*or* Cornelian Script!)

Now for rhythm in Cornelian Solfège. The syllables for separate notes can be formed into “words.” Let each “word” represent one pulse and the vowels in it, the subdivisions of a pulse. Thus with a minim pulse, dada would show two crotchet Cs; da would be a minim and daadada would be crotchet C and two quaver Cs. A dotted minim would be da an, the letter n being used to show “no sound” or in other words, rests. The opening of Beethoven Five (V for victory) appears as nsasasa mo which might introduce an element of international friction if it happened to be a rude word in Uzbek. Pioneers, however, always run risks and so it must stand until complaint is made. Just to round off the demonstration, here is the Debussy “Faune” again, this time correct for pitch *and* rhythm—The pulse is a quaver, the capital letters show the beginning of the bar and the accents mark the subordinate pulse; 9/8 time.

Di	i	i	f	ita	lilasi	śa	ala	tati
Di	i	i	f	ita	lilasi	śa	ala	tati
Di	ri	si	ma	a	si	ta	a	a
A	ta	di	li	i	n	n̄	n	n

By keeping in vertical line as above a vocal score can be written with none of the drawbacks of tonic solfa when it comes to Schoenberg. I would not have written thus fully if I had not felt that the young student is in need of a horrible example of what can happen to an otherwise sane music-lover when seized with the urge to reform.

HONOURS LIST

Dr. Thomas Henry Wait Armstrong, Principal of the Royal Academy of Music, was made a Knight Bachelor in the Queen’s Birthday Honours of June 12, 1958.

VALETE

ARCHIE CAMDEN

As a boy, Archie Camden was destined for accountancy, but nevertheless was already an accomplished pianist, when at the age of 15 he answered an advertisement for a "beginner" on the bassoon to compete for a scholarship for the Royal Manchester College of Music. He won the scholarship—on his piano playing and general musical knowledge, for his acquaintanceship with a bassoon was of the briefest. He borrowed one for the occasion and learned a scale.

Within three years he was in the Hallé orchestra as fourth bassoon and the conductor Hans Richter had already marked him out as a boy of great promise. It was some years before this boy knew that Hans Richter was the donor of his scholarship and even some time after he had spent many hours at the great conductor's house playing with him. Richter was so dissatisfied with the standard of bassoon playing of that day that nothing would do but that he should take a really musical beginner and have him taught by the Viennese player, Schieder. Archie Camden became principal bassoon of the Hallé in 1914, a position he kept until he came south to join the new B.B.C. Symphony Orchestra in 1933. During those years in Manchester he made great contributions to the musical life of the town and surrounding districts. He became conductor of the Bolton Orchestral Society, of the Beethoven Society, and of the Municipal Orchestra of Burnley and many others. He was on the staff of the R.M.C.M. and was given his Fellowship of the Royal Manchester College in 1923. He frequently accompanied at Hallé concerts and appeared as pianist at sonata and lieder recitals. For a time he conducted part of the Hallé orchestra at children's concerts, and at the Manchester Summer "Proms."

But his principal contribution to our musical scene is the way in which he has revolutionized the scope and story of the bassoon. Before his day it was just an orchestral instrument, and apart from an occasional appearance in one of the classical chamber music works, it was rarely heard—unless one counts the odd ribald tunes it sometimes provided as comic relief at smoking concerts!

Archie Camden took the unfamiliar Mozart Concerto, edited it and wrote cadenzas and performed it with all the well known orchestras (and some less well-known!) all over the country; and he recorded it. From all this it has become one of the familiar items on our symphony concert programmes. Other concertos followed, and soon contemporary composers were writing concertos for him, which also appear regularly on the air and at concerts.

He was principal in the B.B.C. Symphony orchestra for some years, leaving that to devote himself mainly to the solo and chamber music work which was crowding in on him and to lecture recitals and broadcasting. He has recently done several Continental concerto tours and has plans for more tours rather further afield soon.

Archie Camden's association with the R.C.M. began in 1946 when he was appointed professor of the bassoon. Later he was given a Honorary R.C.M. In these years the bassoon department has flourished considerably and young bassoon players have been exported to orchestras all over the world—a reversal of the old state of affairs.

With these proposed tours, several new records due out any time, and a new woodwind library starting off from the publishers any moment—to say nothing of a fully booked concert season; a new tutor and a book on bassoon technique on the stocks, it does not look as though Archie Camden's "retirement" is to be taken literally.

FRANK PROBYN

Frank Probyn was born in Birmingham, the son of Alfred, who was the outstanding horn player of the Midland Counties, and, who in turn, was the descendant of a long family tradition of professional musicians reaching far back to the earlier Georges and the Count Orchestras of the period. Winning an Open Scholarship in 1910 commenced his long association with the R.C.M. He had by this time considerable orchestral experience, having played as a youngster under the Conductorship of Richter and Beecham, together with Seasons of Promenade Concerts, under Landon Ronald in Birmingham.

With the modest maintenance grant of £30 per annum Probyn found it pretty tough going to cover his living expenses in London, even in those days. However, after his first year as a scholar he was invited to compete for a position in the New Symphony Orchestra—then being formed in London under the direction of Landon Ronald. Combining this professional work with his studentship recalls an occasion when the two clashed. He was due to take part in an important concert in Leicester, and also required to sit for his terminal examination—absence from which was unthinkable in those days. Permission, therefore, was only finally granted conditionally—Probyn was placed in a room, at an unusually early hour, under the watchful eye of

authority and was only released when the papers had been satisfactorily completed. This entailed a hectic dash for the scheduled train.

Early 1914 found him at the end of his scholarship period when he was invited to Madrid to its Symphony Orchestra and to a Professorship at the Conservatoire. Tempting as this was, the first World War was frowning upon us, so Probyn found himself early in the army, and overseas eventually with the "tanks." On the conclusion of war he was nominated for Trinity College (Oxford) and was, in fact, on his way to take up his pre-arranged studies when, by strange and brief coincidence, this course was deflected and Probyn found himself appointed to a Royal Commission known as "The breaches of the laws of war" under the Chairmanship of Sir George Hewart, later to become Lord Hewart. This committee work in the House of Commons continued till late in 1919.

Having thus lost touch with his original profession, it was only on completion of his work on the Commission that the call came to return again to music. Firstly by invitation from the L.S.O. to play at both the Leeds and Gloucester Festivals and then from Sir Hugh Allen in 1920 offering him the appointment as successor to Adolph Borsdorf, his late and former professor at the College. And so followed his career, identified with teaching in particular, together with chamber music and orchestral playing over a vast field of experience under the baton of the world's outstanding conductors. He was elected F.R.C.M. in 1956. It was with this background his intense enthusiasm for musical integrity developed, and was passed on to the rising generation. It gave him overwhelming pleasure, therefore, to receive a deputation in College on the eve of his retirement, of old and present-day pupils, who so kindly combined in an outstanding presentation, together with a scroll forming an address with the many names inscribed.

The above details of Mr. Camden's and Mr. Probyn's distinguished careers were received by the Editor upon the occasion of their retirement from the R.C.M. teaching staff at the end of last term.

THE ROYAL COLLEGIAN ABROAD

Though space forbids the reporting of all Collegian activities, which in any circumstances would inevitably be incomplete, the editor seeks to give a representative cross-section of some of the last year's events.

RALPH VAUGHAN WILLIAMS was given an 85th birthday present by the Royal Philharmonic Society. This took the shape of a concert of his own music played by the L.P.O. and given in his presence on October 9 in the Festival Hall. Three works were performed: *A Pastoral Symphony*, *On Wenlock Edge* and *Job*. The conductor, naturally enough, was to have been SIR ADRIAN BOULT, but, owing to his indisposition, Basil Cameron came to the rescue, as he can always be trusted to, at the eleventh hour. At a reception later the Master of the Queen's Music, SIR ARTHUR BLISS, gave a felicitous address.

More recently, on April 2, at the Festival Hall, SIR MALCOLM SARGENT and the R.P.O. gave the first performance of Dr. Vaughan Williams' Ninth Symphony, during the 146th Season of Royal Philharmonic Society concerts.

EDMUND RUBBRA's Seventh Symphony received its first performance in Birmingham Town Hall on October 1, and its first London performance in the Festival Hall on October 8. On both occasions the work was played by the City of Birmingham Symphony Orchestra, who had commissioned the work, under its new conductor Andry Panufnik.

CARLO MARTELLI's Second Symphony was given its first performance by the L.S.O. under Norman Del Mar at the Festival Hall on October 28.

JULIAN BREAM gave a guitar recital at Wigmore Hall on September 26. Three days later he, GEORGE MALCOLM and RALPH DOWNES gave a recital of 17th and 18th century music on lute, harpsichord and organ at the Festival Hall—the organ there was, of course, designed by Mr. Downes.

TESSA ROBBINS gave a violin recital at Wigmore Hall on October 15; and BERNARD ROBERTS a piano recital on October 24.

KENNETH MCKELLAR's popularity as a singer earned him a personal series on B.B.C. television.

SALLY ANN MAYS gave a piano recital at Wigmore Hall on October 31, including in her programme FREDA SWAIN's Sonata in F sharp minor.

HUMPHREY SEARLE's First Symphony was given its first concert performance in England by the Morley College Symphony Orchestra, conducted by Lawrence Leonard, in Chelsea Town Hall on November 5. The Symphony had been broadcast by the B.B.C. in June, 1954.

HAROLD DARKE, with his St. Michael's Singers, and JOHN BIRCH at the organ, gave a concert entirely of VAUGHAN WILLIAMS' choral music at Cornhill on November 11. JEANETTE HILL and ROLAND ROBSON were soloists.

SIR EUGENE GOOSSENS' songs and chamber music made up a programme of his works given at Wigmore Hall on November 13; chief among them were his two string quartets and the second violin sonata, in which ANTONIO BROSA and LAMAR CROWSON collaborated.

MALCOLM ARNOLD's Third Symphony received its first performance by the Liverpool Philharmonic Orchestra under John Pritchard on December 2. He was also commissioned by the B.B.C. to write the overture to the Round-the-World Christmas Day programme, to celebrate its 25th anniversary.

AMARYLLIS FLEMING gave a 'cello recital at Wigmore Hall on December 9. With Gerald Moore she gave the first concert performance of PETER RACINE FRICKER's Sonata, Op. 28, which had been commissioned by the B.B.C. for the tenth anniversary of its Third Programme and broadcast by these two same artists.

HUGH BEAN has for the last year been leading the Philharmonia Orchestra.

SIR ARTHUR BLISS has recently completed a ballet on the subject of *The Lady of Shalott* for the San Francisco Ballet, whilst his *Discourse for Orchestra* was given its first performance by the Louisville Orchestra, to which it is dedicated, in the United States on October 23. Sir Arthur included his own *Meditations on a Theme of John Blow* and TIPPETT's *Concerto for Double String Orchestra* in his programme, with the L.S.O., at the Brussels Exhibition.

ANN DOWDALL, ERIC SHILLING and STEPHEN MANTON, to the accompaniment of JOSEPH HOROVITZ (harpisichord) and ANTONY HOPKINS (piano), featured Intimate Opera for a two weeks' season at the Lyric, Hammersmith, over Christmas. Their programme included *The Cooper*, a one-act farcical opera by Thomas Arne arranged by Joseph Horovitz, which had not been performed in London since 1772.

RAYMOND O'CONNELL gave a piano recital at Wigmore Hall on January 18.

GORDON JACOB'S Suite for treble recorder and string quartet was given its first performance by CARL DOLMITSCH and the Martin String Quartet at Wigmore Hall on January 31. His *Diversions* for ten instruments, received its first performance by the Virtuoso Ensemble at Wigmore Hall on February 28.

MICHAEL TIPPETT's Second Symphony, commissioned by the B.B.C., was given its first performance by the B.B.C. Symphony Orchestra under SIR ADRIAN BOULT at the Festival Hall on February 5.

RALPH VAUGHAN WILLIAMS once again conducted the annual performance of Bach's St. John Passion in St. Martin's Church, Dorking, on February 15. Among the soloists were PAULINE BROCKLESS, RANKIN BUSHBY and GORDON CLINTON.

NORMAN DEMUTH's four-act opera *Conte Veniten* has been accepted for production at the Paris Opéra-Comique, the first English work ever to receive this honour.

CHARLES GROVES, conducting the Capetown Municipal Orchestra, included MALCOLM ARNOLD's overture *Beckus the Dandipratt* and RICHARD ARNELL's symphonic portrait *Lord Byron* in his programmes on January 16 and February 20 in Capetown.

LAMAR CROWSON gave a piano recital of Beethoven's less familiar works at Wigmore Hall on April 26.

SIR GEORGE DYSON's *The Canterbury Pilgrims* was broadcast in the B.B.C. Home Service on April 27. STANFORD ROBINSON conducted and the choir was that of Sir George's home town, the Halifax Choral Society. His cantata *Agincourt*, written for the Petersfield Music Festival of 1956, was given its first London performance at Westminster School on July 25.

ELSIE MORRISON and JOHN SUTHERLAND sang leading roles in the new Poulenc opera *The Carmelités* in nine performances, given under Rafael Kubelik at Covent Garden during January and February, and at a broadcast on January 21.

ERNEST HALL and ARCHIE CAMDEN shared the James Stephens Crees Lectures for 1958. Talks were given on Brass and Woodwind instruments, with musical illustrations, at the Royal College during May.

ROLAND STANBRIDGE has been appointed leader of the Bournemouth Symphony Orchestra, of which CHARLES GROVES is conductor.

CECELIA KEATING and MABEL LOVERING gave a recital at Fontainebleau on April 21 at which the heads of all N.A.T.O. Forces there were present. Miss Keating was also Soloist at the King's Lynn Schools' Music Festival on May 21.

JOHN BIRCH has been appointed organist and master of the choristers of Chichester Cathedral.

LESLIE ORREY, Principal Lecturer in Music at Goldsmiths' College, is visiting San José State College, California, for a year as an Associate Professor of harmony, counterpoint and composition.

FRANK MERRICK has been appointed one of the judges in the piano department of the Seventh International Music Competition in Munich this September.

HARVEY PHILLIPS, conducting his own String Orchestra (which is led by ALAN LOVEDAY) presented three English works in his Third Programme broadcast on June 2. All three were by Collegian composers, namely : *Partita for double string orchestra* by VAUGHAN WILLIAMS, *Concerto for cello and string orchestra* by GORDON JACOB, and *Concerto da Camera* by GEORGE DYSON.

HERBERT KINSEY in New Zealand ; GEOFFREY TANKARD in Malaya, Singapore, Hong Kong and Ceylon ; FRANK MERRICK in Malta ; HENRY WILSON in the West Indies ; HUBERT DAWKES in Kenya, Tanganyika, Nyasaland, Rhodesia and South Africa ; JOHN TATAM in Ghana, Rhodesia and South Africa ; and HENRY BRONKHURST in India, carried out overseas tours for the Associated Board during 1957.

DORI FURTH has been awarded a French Government Scholarship for one year at the Paris Conservatoire.

JOHN COULLING conducted the L.P.O. in a Home Service broadcast of the B.B.C. on July 11. He conducted the same orchestra at Chatham in March.

ALAN LOVEDAY and ARTHUR ALEXANDER gave the first performance of a violin and piano sonata by DAVID MOULLE-ÉVANS, and CYRIL SMITH and PHYLLIS SELICK a first performance of FRIDA SWAIN'S Special arrangement for them of her *Kalahan Croon*, at a N.E.M.O. concert in the Festival Room of the Festival Hall on June 4.

JOAN FRANCA and ERIC STEVENS gave a 'cello and piano recital at Wigmore Hall on May 2 ; and MARY VALENTINE a piano recital on June 12.

CHARLES THORNTON LOFTHOUSE conducted the University of London Musical Society in Christmas Music at St. Paul's Cathedral on December 5. JOHN DYKES BOWER was at the organ ; and included in the programme were two carols by GUSTAV HOLST and one of MARTIN SHAW'S. Queen Elizabeth, the Queen Mother, was present as Chancellor of the University.

HARRY LEGGE repeated again this year his innovation of rehearsing works from the Festival programmes, as well as others written especially for him, with the Edinburgh Rehearsal Orchestra throughout the duration of the Edinburgh Festival.

VERA WARWICK-ÉVANS and JOAN BLACK collaborated in César Franck's violin and piano sonata at Amersham Music Club on March 20.

JIANNETTE ANDERSON, who emigrated to Canada on leaving College, came first in the Piano Concerto Class at the Ottawa Music Festival in February.

BENJAMIN BRITTEN'S *Noyes' Fludde*, derived from the Chester Miracle Play and written with children and amateurs in mind, received its first performance at Orford Church on June 18 in the course of this year's Aldeburgh Festival ; as did also, on the previous day, his new settings of six Chinese poems for voice and lute.

MARIA DONSKA gave piano recitals of Beethoven and Schubert Sonatas at Wigmore Hall on December 14 and February 6.

During the sixty-fourth season of Henry Wood Promenade Concerts this summer SIR ADRIAN BOULT and SIR MALCOLM SARGENT conducted ; ALAN LOVEDAY (*Sibelius*), CYRIL PRELBY (*Beethoven No. 2*), GEORGE MALCOLM (*Bach D minor*), ANTONIO BROSÀ (*Dvorák and Ravel*), EVELYN ROTHWELL (*Haydn*), MARIA DONSKA (*Brahms No. 2*), LAMAR CROWSON (*Rachmaninov No. 4*), JOAN DICKSON (*Rubbra*), KENDALL TAYLOR (*Tchaikowsky No. 2*), ERIC HARRISON (*Liszt No. 1*), COLIN HORSLEY (*Ireland*), played concertos ; TESSA ROBBINS, MONICA SINCLAIR, PAULINE BROCKLESS, ELSIE MORISON, JANET HOWE, DAVID WARD, GEORGE CHITTY, FREDERICK RIDDLE and GEORGE THALLEN-BALL were engaged as soloists. SIR ARTHUR BLISS conducted his *Music for Strings*, whilst SIR EUGENE GOOSSENS conducted a recent *Concert Piece* of his own with LEON, MARIE and SIDONIE GOOSSENS as his soloists. FRANZ REIZENSTEIN played his own *Concerto Popolare*, MALCOLM ARNOLD conducted his *Symphony No. 3* and RACINE FRICKER his *Dance Scene*. LESLIE WOODGATE conducted the B.B.C. Chorus in Bach's *Jesu, priceless treasure*. Other Collegian composers represented and not already mentioned above, were VAUGHAN WILLIAMS, GUSTAV HOLST, HUBERT PARRY, BENJAMIN BRITTEN, MICHAEL TIPPETT, IAIN HAMILTON and GRACE WILLIAMS.

THE DIRECTOR'S PARTY

Sir Ernest and Lady Bullock gave their annual *Soirée* on Friday, May 30, in the Concert Hall, where guests were regaled first with music and later with refreshments.

The students chosen to appear this year were Alan Rowlands, who played Chopin's *Nocturne in G* and *Tarantella* ; Marjorie Wright, who sang arrangements by Stanford, Walford Davies and Hughes to the accompaniment of Eleanor Ritcey ; and Sarah Francis, Tess Miller and Laura Clarke, who gave a performance of Beethoven's *Variations on La ci darem la mano* for two oboes and cor anglais.

The whole evening, as usual, proved a most pleasant and welcome musical and social occasion—one to which we have all grown to look forward.

LETTERS TO THE EDITOR

From MRS. BINSTED (Muriel Richardson),
Geilo House, Upton Road, Old Bexley.

Never before have I read an issue of the Magazine and found that for years I have been considered to be a "dwindler," and that after July, 1958, I have become an "antique." One cannot but regret the closing of a type of teaching course but if it has proved to be not entirely satisfactory for school needs, then changes must be made. It is undoubtedly true to say that still many County Authorities do not consider that Music should be a normal curricula subject. I think every school child should know the difference between a harpischord and a violin as easily as he knows the difference between a football and a tennis racquet or a pipette and a thermometer.

For the past eight years I have been one of the visiting piano teachers at a Teachers' Training College. The students there come from Grammar and Secondary Schools all over England and Wales; at least 20% of the girls every year have never had Musicianship of any sort in their schools, and if they could not sing were not in the school choirs. At the beginning of the College year it was a common remark to hear: "I cannot possibly play the piano, I am not a bit musical." The short answer was always: "Anyone with average intelligence can learn something of staves and notation and can use her fingers at the keyboard. You will be able to play something soon, tho' it may not sound very musical." These same girls if keen enough could always get a class of five or six year olds to sing and dance most happily, even though their own playing was almost non-existent. These student teachers have always shown a real interest in and fondness for young children, and this trait was not always noticeable amongst the G.R. students.

In retrospect I think the G.R. examination syllabus was far too broad, and at the time we students felt we were quite inadequate to teach all the branches required of us. My recollections of the third year are that I went everywhere with a book on some aspect of music; and the more I read, the less I found I knew. Our lectures seemed all too few and short but will always leave treasured memories of Sir Percy Buck, Basil Allechin, Harry Stubbs, Ursula Gale and other wonderful people. Throughout the Saturday morning teaching the shining person was Angela Bull. She knew all about us students: she was so kind and firm when telling us of our faults, and so glowing when there was occasion to tell us we had done good teaching. The Royal College on Saturday mornings was almost worse than a kindergarten, and Miss Bull organized the buzzing children into the correct rooms for Aural or Harmony classes and for Orchestra and Choir rehearsals. She personally supervised students giving individual lessons. Apart from this there were fond parents wandering everywhere, listening at doors and often complaining to her. She could always be approached by anyone of us with our problems. The last Reunion was as stimulating and amusing as ever, but many of us were saddened to learn that we should not again see Miss Bull's face amongst those familiar ones we always seek for.

As one who has dwindled into matrimony, I do feel that the strength of the old G.R. on balance outweighs its weaknesses, and continues to meet the needs of many varied musical occupations. It is my hope that the syllabus continues in its broad outline, but that each student will have the opportunity to specialize more in perhaps two or three only of the present subjects taken, and do subsidiary work on the others.

From R. GRAHAM CARRITT, Esq.,
19 Holland Villas Road, Kensington, W.14.

I was very distressed at our last Committee meeting to hear in what unhappy conditions the Magazine was placed. I do think it a really splendid journal—to which you have given most admirable aid—and its merits have neither been sung nor appreciated enough. So I am sending you an offering now, in case this cheque can help it a little to recover strength. I honestly feel there are many others who would do likewise, or much more, for so excellent a magazine, if only they knew the circumstances.

We wish to express publicly the warmest thanks to Mr. Carritt, who is not only a very old personal friend but also one of the staunchest supporters of College institutions. Himself a past editor of this magazine, he naturally takes keen interest in its fortunes; neither he nor we wish to see its format changed or its contents impaired if it can possibly be avoided.

The generous and substantial contribution Mr. Carritt has made may well encourage other like-minded College men and women to help in a similar way; thus could this magazine prove less of a financial burden to the Union—a fact with which we are constantly being confronted. Should such assistance be forthcoming, it would give particular satisfaction to the present editor as his term of office draws to its close.

OXFORD LETTER

There are only a few R.C.M. representatives up at present. Amongst the most active is Alan Taylor (who now wishes to be known as Alan Fen-Taylor). Besides being an extremely competent performer on the harpsichord he runs his own group called the Tudor Consort (known to a wit in Keble as the Fitz-consort). With this select group of singers, supplemented by a small body of players, he obtains performances of merit due to his unfailing and admirable care for detail. H. D. Johnston has finished his first year as Organ Scholar at Balliol and is obviously intent on raising the standard of music within the College. He has performed the Easter Oratorio with his Choral Society. Julian Silverman, also at Balliol, is often seen to be, hair on end and horn under his arm, dashing off twenty minutes late to a rehearsal or performance. He is nevertheless much in demand as a horn player!

Musical activities at Exeter College have included performances of *In Windsor Forest*—Vaughan Williams, *The Passing Year*—Milford, Mozart's Requiem (soloists including Lesley Reid and Donald Francke), *Daniel and the Lions*—Thomas Wood, Bach D minor Clavier Concerto and A minor Violin Concerto, Schubert 5th Symphony and Mozart 29th.

Balliol and Exeter are fortunate in having two of the oldest Oxford Musical Societies. The Exeter Society is mentioned by the 17th century diarist Anthony Wood. Amongst the distinguished recitalists who have visited these two Colleges during the past year are Thurston Dart, Wilfred Brown, Julian Bream, the Allegri String Quartet and the Robert Masters Piano Quartet.

Dr. John Dykes Bower gave a Bach recital at University College during the Hilary Term. Although one does not imagine that the organ here is his ideal of what an organ should be, he showed his large audience what a remarkably fine player he is and proved that this instrument can be coaxed into making some pleasant sounds!

The Bach Choir under Dr. Watson has grown to enormous proportions. Their performance of *Hodie*, which the Choir learned in little over six weeks, was a great success, although in rehearsals the Conductor was driven almost to distraction and said that the reason for his being a trifle bald on top was his life-long battle to make sopranos sing. The Choir has also performed the B minor Mass.

During the Hilary Term the Covent Garden Opera Company paid us a visit lasting a fortnight. The Opera which raised the most interest was Poulenc's *The Carmelites*.

Finally an extract from an Oxford newspaper in reporting a certain concert. The critique was headed "Holocaust of Dissonance" and part of it ran thus:—"Then followed what can only be described as an unprovoked attack on Mozart's lovely Quintet in E flat K.452."

RICHARD M. LATHAM, Exeter College.

CAMBRIDGE LETTER

Cambridge continues to have a steady flow of Royal Collegians, most of whom come up as organ scholars. While it can be said that this is only to be expected, since Cambridge offers such wonderful opportunities for acquiring experience as a church musician, it does seem rather a pity that there are so few non-organ scholars who come up from the Royal College. It might be worth pointing out that Cambridge provides ample scope for nearly any type of musician. Every term there is a vast amount of music-making of all kinds, from chamber music to opera. The standards attained at these performances are not always as high as they might be, but this may be excused on the grounds that there is seldom sufficient time for rehearsal.

Considering that a Cambridge term lasts only eight weeks, at least some of the Royal Collegians in Cambridge ought to feel very pleased with the amount of work they manage to fit in, besides reading a Tripos. Here are a few details about the activities of some of them.

GERALD HENDRIE has completed his fourth year at Selwyn College, obtaining his Mus.B. with a distinction in the Practical section. During the past year he has been organist of the University Music Society (C.U.M.S.) and in that capacity has played in performances of Walton's "Belshazzar's Feast" and Bach's B Minor Mass. He played at the Maréchal Master Class held at the Festival Hall last April and is now acting assistant organist at Ely Cathedral. He conducted the Selwyn May Week Concert, which included a performance of the Haydn "Toy" Symphony, with Fellows of the College playing the toys. He will continue to stay in Cambridge to do some research in Restoration Music.

DAVID BARKER, who has completed his fourth year at Magdalene College, has been Secretary of the University Music Club and has obtained his Mus.B. During the year he has been pursuing a Teacher's Training Course and has done some teaching practice at the Leys School. He has done a considerable amount of piano playing; among the works he has played have been the Beethoven D minor Sonata and the

Prokofiev Third Sonata. He has also played in the Beethoven "Archduke" Trio and in the Schubert Trio in B flat. He has now been appointed Assistant Music Master at Kingswood School, Bath.

JOHN BERTALOT has completed his third year as organ scholar of Corpus Christi College. In the Michaelmas term he conducted a performance of Menotti's "Amahl and the Night Visitors" in the college hall, and in the Lent term he composed the music for a play specially written for performance in Corpus Chapel called "A New Creation." He also wrote the music for a musical comedy called "The Bursar's Bantling" which was performed in May Week. Apart from his Cambridge activities, he has acted as Housemaster on the R.S.C.M. boys' courses at Addington Palace, Barnard Castle and Taunton. He assisted at Peterborough Cathedral for a week during the Easter vacation and later gave a recital there. The "Shoreham Tudor Singers," which he conducts, have on a few occasions sung Evensong in Chichester Cathedral.

ROY WILKINSON has completed his second year as organ scholar of Sidney Sussex College, where he is in charge of a very active music society. The Music Society Choir, which was formed two years ago and now numbers over a hundred, gave a Carol Concert at the end of the Michaelmas term and in the Lent term performed the Mozart "Requiem" in Holy Trinity Church.

PETER COBB has completed his second year as organ scholar of Pembroke College. Apart from training the chapel choir, he conducts the "Pembroke Singers" who gave a performance of Constant Lambert's "Rio Grande" at the May Week Concert.

DUNCAN DRUCE, who holds a major scholarship at King's, has completed his first year, obtaining a First Class in the Preliminary Examination in Music. He has already made a name for himself in Cambridge, both as a violinist and as a composer. In the Michaelmas term he played the Beethoven "Kreutzer" Sonata at a concert in King's and has since played in numerous concerts all over Cambridge. His 'cello sonata was performed at a concert given in the Festival Hall last April by some members of the University Music Club.

JOHN CULLEN is the new organ scholar of Christ's College, where he is also conductor of the College Music Society. In the Lent term concert held in the chapel, he conducted the Bach Cantata "God's time is the best" and the Britten Festival Cantata "Rejoice in the Lamb." At the same concert was performed the Concerto in G for organ and strings by John Stanley, in which he was the soloist. At the May Week Concert he conducted a performance of Gilbert and Sullivan's "Trial by Jury."

LUCIAN NETHSINGHA, King's College.

R.C.M. UNION

Even when the season hardly seems like summer, it is a sad moment when the Summer Term is over and it means good-bye to a large number of students.

Is it perhaps commonplace to say that the Summer Term is over all too soon? Anyway, this year it was somewhat emphasized by the Union party taking place two weeks earlier than usual because of College fixtures, leaving several weeks of comparative idleness to follow.

The "At Home" came during the seven week period of the tiresome and exhausting 'bus strike, which was possibly one factor that caused a much smaller attendance than usual.

In spite of various misgivings over arrangements we mustered about 250 and spent a delightful evening. Two innovations marked the occasion: firstly the Concert Hall *only* was used for the whole evening, including the refreshments, which were swiftly and skilfully cleared away before the programme began.

Mr. Antonio Brosa, who is now on the Teaching Staff, roused his audience to such a high pitch of enthusiasm with his excellent violin playing, that they were loath to let him stop. His admirable partner at the piano was our valued friend, Mr. Edwin Benbow. Students provided several items of the lighter type of music and the second innovation was our Guest Artist—none other than Mr. Harold Craxton, the renowned professor of the R.A.M., who most kindly consented to come from "the other place" and entertain us. [Perhaps I should explain for those who do not know, that it has always been the tradition that anyone performing at the Union party must be an ex-pupil, a professor or in some way connected with R.C.M.]

Most grateful thanks are due to all who helped to make the evening such a success, not forgetting those of the College Staff who stayed on to assist.

Although Miss Angela Bull had some years ago resigned from the Union, I cannot close without reference to her tragically sudden death at the beginning of this term and say how much we miss her. She never failed to take an interest in the Union or to offer helpful suggestions, so that in truth she still seemed like a member and we all deeply mourn her passing.

PHYLLIS CAREY FOSTER, *Hon. Secretary*

R.C.M. UNION AT-HOME

The omens were not propitious. There was the bus strike ; precious few tickets had been sold a week before the party ; and on the day itself, Friday, June 6, it poured. But during the afternoon students had made a last-minute forage for tickets (as they always have done, and no doubt always will do) so that at 7.30 p.m. Sir Ernest and Lady Bullock, Miss Carey Foster and Mrs. Mortimer Harris were able to make their smiling welcome to quite a respectably-sized family party. Anyone who tried to cheat by missing the serious music and turning up only in time for the excellent buffet must have gone hungry, for Mr. Harry Stubbs, calling for silence with a brisk chord or two on the piano, announced that we were to eat first. Having rather fewer people than usual made it possible to circulate easily and renew old acquaintances, which is the real purpose of the party, and I for one was delighted to meet again several people I had not seen since our student days. But for the most part the "At Homers" must have left College either three or thirty years ago : in the years between, the demands of careers or children are exigent.

The recital was given by Mr. Antonio Brosa (now happily recovered after a winter illness) and Mr. Edwin Benbow. Their choice of Stravinsky's *Duo Concertant* brought a little disgruntled muttering from some in the audience, but no doubt they felt that the cream of a London conservatorium should be a trifle adventurous, even off-duty. All the same, the very warmest applause was reserved for Sarasate's *Jota Navarra*, which Mr. Brosa played as to the manner born (as, indeed, he is) and Falla's adorable berceuse, *Nana*, which he gave as one of his encores.

We did not move to the Parry Theatre for the fun and games, but stayed in the concert hall, smart in its new paint. But paint, alas, does not alter acoustics, and the hall swallowed many of the words of Miss Claire Liddell's songs at the piano, despite her charm and professional manner. The evening introduced to us a new instrument, literally a member of the kitchen department though not percussive, in Mr. Donald Francke's *flauto dal vapore*, which made one piercing entry at the end of his variations on "Pauline, mettez la bouilloire !" which the Union Office hopes is French for "Polly put the kettle on !" The Polyphonic Group sang what might at a pinch be called a motet by Mr. Kenneth Naylor, which had as its *cantus firmus* that grand old English folksong of the twentieth century, "At Last."

Then to Mr. Harold Craxton, our most welcome guest, who began by pointing out how very flattering he found it that anyone should expect a professor of the Royal Academy of Music to be entertaining. Certainly Mr. Craxton's gentle, abstracted manner does not lead one to anticipate the barbed points of his anecdotes. Improvising on a popular tune "à la manière de . . ." has become something of a national musical sport recently ; what distinguished Mr. Craxton's execution of it was that he made one positively regretful that Chopin and Debussy (in particular) had *not* written about three blind mice.

And so out into the rain once more, with another happy memory of the association of music and comradeship, which it is the Union's privilege to provide.

DIANA McVEAGH.

MARRIAGE

ANN CROSS became Mrs. Madgwick on June 4, 1958, and will be residing in Pahang, Malaya.

DEATHS

ANSON.—Hugo Vernon, on August 4, 1958, aged 63.

BULL.—ELIA ANGELA, on May 3, 1958, aged 59.

ROBSON.—ROLAND, on September 3, 1958, aged 51.

TURGEL.—Barbara Ann Elizabeth, on November 13, 1957, aged 28.

VAUGHAN WILLIAMS.—Ralph, on August 26, 1958, aged 85.

OBITUARIES

HUGO VERNON ANSON

(October 18, 1894—August 4, 1958)

When Mr. Anson became Registrar in the spring of 1939, the responsibilities of that office were by no means clear. This was due to the fact that Mr. Allchin, his predecessor, had been a teaching professor as well, and could therefore give only a part of his time to office work. This was unsatisfactory from many points of view, not least to Mr. Allchin himself, whose great gifts as a teacher were more in demand than he could hope to satisfy. He resigned the office in order to return to a full-time professorship, in which his heart and interest predominantly lay. There were thus two issues facing us. We had to re-define the functions of our Registrar as a full-time officer, and we had to find a successor who would bring the skill and devotion essential to this new and broader sphere of influence.



In all the arts and sciences there is perennial conflict between the claims of administration and the gifted man's natural desire to pursue his own personal and creative work. Artists or scientists who consent to become administrators have virtually to relinquish to a very great extent their more specialized talents. They must become servants of their profession rather than practisers of it, and we needed a man who was prepared to make this sacrifice.

Mr. Anson had a remarkable equipment of experiences and accomplishments. Born in New Zealand, he was exceptionally companionable with the many Commonwealth students and friends who came to us. But he had also passed through Cambridge, had worked in an English public school, and was familiar with the whole pattern of our educational system. He had for a time studied law and medicine. At Cambridge he took degrees both in music and in economics. Very few men have displayed so wide a variety of interests. Gradually music became his chosen sphere, and he came first to us as a very gifted student. He soon became a pianist and composer of fine quality. Teaching too, attracted him, and brought him eventually on to our College staff. Twice he went round the world as an examiner for the Associated Board, and it is no exaggeration to say that his sheer versatility itself stood in the way of his more creative musical powers. He was the master of so many kinds of activity.

It was therefore exceptionally fortunate for us that a man so endowed should be ready to accept the burden of an office appointment that was intended to be the pivot of our whole organization. He was asked to assume the detailed supervision of all our educational plans; the entry of students, their choice of courses, their timetables and those of their professors, our grading, examinations, concerts and appointments;

everything, in fact, that could make our work smooth and efficient, was to be his concern, and devotedly he set himself to fulfil these arduous and exacting tasks.

Then, within a few months of his appointment, came the war of 1939 and the five years following. He had to adjust his work and himself to two major upheavals, first, the difficulties and restrictions of the war period itself, and later, the sudden problems and expansions of the ensuing peace. During the war his nerve and judgment never failed. (He had been in the Admiralty in the first world-war.) And the return of peace found him alert and ready to rebuild our organization as fast as circumstances would permit. The new flood of students and staff was quickly absorbed, and all his departments were soon in full swing again.

To his sympathy, kindness and help generations of students and innumerable parents and friends can bear witness. He welcomed a steady chain of visitors from the provinces, from Europe and from overseas, absorbing their news and regaling them with ours. And those of us who worked with him knew that his knowledge and experience were always instantly ready to tackle our day-to-day problems and events. On the lighter side he was modestly conscious of the many famous forebears and distinguished relatives who bore his name. Some of us, in his bachelor home, from time to time ate with relish the food which he himself had cooked with chef-like skill. And on many a day his mature and dignified Rolls-Royce lent distinction to our bit of Prince Consort Road.

Latterly his health became uncertain. He put away his car and saw less of his country friends. He had already decided to retire at the end of this year, and we all hoped that there might be less strain and better health in store for him for many years to come. But though his mind remained alert and active, his bodily health deteriorated fast and his death came quickly, to the abiding sorrow and regret of us all. He died in harness and he has left a sad void, both in the life and work of the College, and in the hearts of his many friends.

GEORGE DYSON.

ANGELA BULL

(MARCH 12, 1899—MAY 3, 1958)

To most of us life brings contacts with a variety of human beings, some of whom leave an impression so vivid as to eclipse with its brightness the more humdrum, routine patches of the daily round. Of such was Angela Bull.

Her many-faceted personality needs an abler pen than mine to translate it into a word-picture, but all those who knew her will have their own personal memories which will not fade. Some will remember her as a student here after her Oxford days when her tireless energy and enthusiasm created, out of somewhat unpromising material, a hockey team to be reckoned with. Her patience with eager and willing "rabbits," alternating when necessary with ruthless and scathing criticism built—as she so often succeeded in doing—something out of nothing.

Others will remember her best as Sir Hugh Allen's "Director's Appointments Secretary," helping students to find posts. In this her knowledge of schools and Heads of schools throughout the country made her advice, often given in a pithy sentence, invaluable. With Sir Percy Buck she organized the Teachers' Training Course (which grew into the G.R.S.M. Course and led to the inauguration of the scheme for Junior Exhibitioners) and admonished and encouraged the students concerned. Her brusque "Go AWAY," when she had more urgent things to attend to, in no way detracted from her unstinted generosity with her time and help to past and present students alike.

During, and for some time after, the war she was partly responsible for the costumes and scenery for such Opera and Drama work as could be achieved, and many students of those days will recall being clad in weird garments contrived from surplus government overalls and palliases and the salvaged remains of the opera wardrobe after fire and water had done their worst. Her determination to achieve an artistic standard despite the limitations and chaos of the time was typical of the imagination and artistry which were an outstanding feature of her original productions with, first, the Junior Exhibitioners and, later, The Cygnet Company which was her own creation. She wrote and produced with this company of children a series of plays which will live in the memory of all who saw them.

Here, too, was clearly shown the spiritual side which she so often hid under a cloak of rapier-like wit and a delicious sense of the ridiculous which could reduce her to tears of laughter! She veiled it also with her keen, clear thinking which some found devastatingly frank in its expression, and a gamin-like love of shocking people. She would mercilessly "de-bunk" anything that seemed to her meretricious or insincere, and her own integrity demanded, and often inspired, a like honesty in others.

It is impossible to think of her without two other qualities springing into one's mind—her love of animals and of children, and her deep understanding of both. Nor is it possible to guess how many have found their entire lives changed through her kindness and prompt action in a crisis. A loyal friend, who gave a clear-thinking and fearless opinion when asked; a "good companion"; and—to use her own words—"One with whom to go big-game hunting."

URSULA J. GATE.

Angela Bull was born in London in 1899, but the following year her father started a Boys' Preparatory School, "Pinewood," at Farnborough, Hants, and she lived and was educated there, until she was fifteen. She had a boy's education, classics and mathematics as the main subjects, but also cricket, football and hockey. In those days, too, plays used to be written by her and produced for the family at Christmas and she did much of the organizing and producing of the school plays. Music had a part in her life, as she had a very attractive voice and learnt the violin. She always had a gift for expressing herself in words and, to the envy of the rest of the family, earned a considerable amount of extra pocket money in prizes for literary competitions.

At the age of fifteen Angela went to Roedean and was there for four years. In her last year she dropped the study of Latin and Greek in favour of English and took the Higher Local Examination and the Somerville Entrance Examination in that subject. Her very extensive reading enabled her to do this. At Roedean she adapted herself not without difficulty to the very different and restricted life at boarding school and ended as a School Prefect and Captain of the School Cricket XI. She also distinguished herself in other games and managed to reach the "Star" gymnastics class in spite of a late start. She played in the orchestra and often sang the anthem solos in the School chapel. She took part, too, in plays, but was more successful in organizing and producing than in acting herself.

She went to Somerville, Oxford, in 1918, just before the end of the war, when the College was still a military hospital, and so she had one year in "digs." She played hockey for the University for all the three years that she was "up" and started a University Women's Cricket Club. She also played Lacrosse for the College. The Bach Choir at that time was conducted by Sir Hugh Allen and Angela was one of its enthusiastic members. She was President of the College Music Society and organized several College concerts. Ridiculously enough she failed the first time in Pass moderations. As her knowledge of the classics was good, she probably did not bother with the set books but spent her time on reading English. In her second year she got a College prize for English and she ended with a Second Class Honours degree.

One of her great pleasures in Roedean and Somerville days was in cycling tours and camping out. These tours she organized for her family and friends with the same pleasure and thoroughness, which she put into all her activities. Her delight in sleeping out of doors and her enjoyment of beautiful places finds reflection in the plays she has written for children, where every detail shows sympathetic observation and memories of a happy childhood.

Contributed anonymously.

For so many of us who have been G.R. students, the loss of Miss Bull is a personal loss. She was part of College—*our* part. Like us, she had an affection for it that was deeper than words. Like us, she could be critical at times and, like us, she was proud of its great figures and jealous for its reputation. We remember her wisdom, the balance of her judgment, her readiness to hear our problems, her ability to find time for each one of us. Her influence on so many generations would have surprised her and our love and affection would have embarrassed her; but many of us will always believe that, although the College may have had more famous servants, it never had one more valuable.

JOHN CHURCHILL.

ROLAND ROBSON

First among Roland Robson's many fine qualities was friendliness. He sang in the choir at St. Paul's Cathedral for 24 years and he was the friend of all. It is difficult to realize that we shall not have him among us again. On September 8 a large congregation attended his funeral in the crypt of St. Paul's. It was a moving occasion and there were present representatives of all his numerous activities.

Robby (as he was known among us) was a fine singer. His was a vibrant voice, well supported and of splendid strength. Where the strength came from remains a mystery for he was never robust. He was able to sing in any style and dialect and his interest ranged from bowls (he represented Surrey for the last three years) and the *Times* crossword (which he solved almost every day) to playing a tune by slapping his cheeks.

He came to St. Paul's in 1934 and no matter what other work came along he gave of his best at the daily services. He could rise to the great occasion and was soloist on more than one royal occasion and at the memorial service for Tommy Handley when the choir was augmented by the presence of many notable singers.

The Reverend G. G. Salter, Vicar of the Musicians' Church, St. Sepulchre, Holborn, writes : " For a number of years Robson sang every Sunday at the Sung Eucharist at 9.15 a.m. before going on to St. Paul's. He took part in every Festival Service in honour of St. Cecilia and on many other important occasions. He was a member of the City Glee Club for many years where his choice of programme and his solo singing were especially admired. He was a freemason, a keen member of the Cathedral Lodge and a frequent guest of other Lodges, especially on the occasion of the installation of a Worshipful Master. His singing of the " Master's Song " was invariably the high spot of the banquet; in this he was unexcelled."

Maurice Bevan writes of the years together in the Schools Broadcast programme *Singing Together* :—" We were a happy team, and this was due to a very large degree to Robson's unfailing sense of humour. At rehearsals we were frequently helpless with laughter at his re-editing of the words of some of the songs, or at his finding some scandalous *double entendre* therein. This hilarity, shared by all concerned, from the producer downwards, in no way impaired the efficiency of the team when on the air."

Robson had his fingers in so many musical pies that it is impossible to do his memory justice in so small a space. He was soloist at Dr. Harold Darke's concerts at Cornhill frequently and at other music-makings all over the country. His quiet sense of relaxation hid a real industry and application to his art.

He received his training at the R.C.M. and always spoke of his student days with affection. As a boy he sang at Hexham Abbey and as a baritone at Rochester Cathedral until he came to St. Paul's.

Now he has gone from us; but his friends and admirers will always remember him as a fine man and a splendid singer.

HARRY GABB.

MUSIC THERAPY

Music therapy is now in the U.S.A. a recognized profession with proper status. In this country, largely owing to a lack of centralization and co-ordination, the methodical and scientific use of music as a help in the treatment of illness of mind or body has been but sporadic. Many are convinced that music therapy should take its deserved place alongside the other recognized therapies (such as physiotherapy, speech therapy, occupational therapy or psychotherapy) and that remedial music can be used in the treatment, education, training and rehabilitation of adults or children suffering from emotional, mental or physical handicaps.

The Society of Music Therapy and Remedial Music has recently been formed (Mr. Frank Howes addressed its inaugural general meeting on May 3 at Overseas House) to do everything possible to open up this new field of service and activity. Since music therapists must first be fully trained musicians, there may be College students who will feel called to devote their gifts to these humanitarian ends in due course. But anyone at all who is interested in the development of music therapy should get into touch with the Society's Secretary : Miss Juliette Alvin, 6 Westbourne Park Road, London, W.2.

BOOK REVIEW

BALLET MUSIC. An Introduction by Humphrey Searle. 228 pp. Cassell. 21s.

Mr. Searle, who has himself been a member of the Sadler's Wells Ballet Advisory Panel and is the composer of the music for *Noctambules*, now in the repertoire of the Royal Ballet, traces in this his latest book the development of ballet music from the court dances of the Renaissance right up to Stravinsky's latest experimental ballet *Agon* (1957). In a final section he discusses the proper nature of such music and the ideals of collaboration between choreographer, composer and designer. In addition there is both a discography and bibliography. Above all, this excellent book is right up to the minute, for such recent innovations as *musique concrète* and electronic music are brought within its scope.

This magazine being, by its nature, first and foremost interested in the achievements of those who studied here in the past, it is fitting that attention should be drawn to those Collegian composers whose work comes in for notice: they are John Addison, Malcolm Arnold, Sir Arthur Bliss, Benjamin Britten, Gavin Gordon, Antony Hopkins, Constant Lambert, Geoffrey Toye and Vaughan Williams. And of these, it is good to remind ourselves of the importance of Constant Lambert's work in this field for twenty-five years, until his tragically premature death in 1951 at the age of forty-five. This book does due justice to Lambert's life-work in which we all, especially those of us who were his fellow students, took great pride; and Mr. Searle succeeds throughout in focusing our interest on the musical side of ballet, that one component which can make or mar more than any other—and which is all too often taken for granted.



ROYAL COLLEGE OF MUSIC G.R.S.M. COURSE 1956-57

G.R.S.M. COURSE, 1956-57

Front Row, L. to R. : A. Charlwood, N. Favell, S. Dunball, R. Boote, Miss Angela Bull and Miss Marjorie Humby, J. Hennington, K. Buchanan, D. Smith, V. Taylor.

Middle Row, L. to R. : E. Brown, J. Keating, D. Jones, C. Day, S. Cox, M. Wright, V. Jackson, M. Jensen, M. Worthy, A. Cooper, A. Evans, J. Belk.

Back Row, L. to R. : J. Knight, J. Edmunds, P. Knott, J. Gorbould, R. Unna, P. Shaw, S. Duraisamy, E. Young, M. Kendrick, A. Marwood, D. Elkins.

ANGELA BULL MEMORIAL PRIZE

Many people, friends, past students and parents of Junior Exhibitioners have expressed the wish to contribute towards a Memorial Prize to be awarded annually to a Junior Exhibitioner, in memory of Miss Bull's vital interest and particular work in this department for so many years.

The present teachers of the Junior Exhibitioners have promised £75 to start the Fund. This, I feel confident will reach much more when the many people who have asked and others are given the opportunity to contribute.

It has been suggested that the money should be invested to provide a prize (or prizes) for a Junior Exhibitioner to be awarded annually in July. If grants for Junior Exhibitioners were withdrawn by the Home Counties Local Authorities, or if, for any other reason the work of the Junior Exhibitioners was terminated at the College, the award or awards would be made on rules approved by the Council on the recommendation of the Director of the College.

Cheques or Postal Orders should be made out to the Royal College of Music and sent to me at the College.

MARJORIE HUMBY.

F.R.C.M.

The following have been elected Fellows of the Royal College of Music :—
Kathleen McQuitty, Dr. Martin Shaw, Cuthbert Smith, Cyril Smith and Henry Wilson.

TEACHING APPOINTMENTS

Robert Ashfield, Paul Draper, Esther Fisher, Douglas Moore and Anthony Pini have recently been appointed to the teaching staff of the Royal College.

VISITORS FROM ABROAD

Among those visiting us recently have been Dr. V. K. R. V. Rao, Vice-Chancellor of Delhi University, Dr. Arved A. Kurtz, Principal of the New York College of Music ; that staunch friend of College, Keith Falkner, from Cornell University ; and Dr. Thomas Fielden, recently returned to this country after completing his term as Director of the Rhodesian Academy of Music in Bulawayo, South Rhodesia.

THE CONCERT HALL ORGAN

The President's Concert on December 4 will have a special significance this year, for the occasion will be marked by the opening of the long-awaited new organ in the Concert Hall, when Dr. Harold Darke will play Bach's Fantasia in G at the beginning of the Concert.

No material alterations had been made to the old Walker organ since it was erected in the then new Concert Hall some fifty years ago, and it had for long past served its purpose. This new organ has been entirely rebuilt by Messrs. Harrison and Harrison, and it will comprise several new features in its tonal design—each department complete with all stops independent (no borrowings !) and a detached console on the right-hand side of the platform. The pitch of the organ has been raised, so that it can now be used with the orchestra—a very important point, which will be realised in the Finale of Elgar's " Enigma " Variations which concludes the Concert.

The original case (with some necessary modification, due to the removal of the old console), which was presented to the College by Sir Hubert Parry, has been retained and its beauty enhanced by a thorough spring clean.

A.R.C.M. DIPLOMA

The following College students satisfied the examiners :—

APRIL, 1958

SECTION I.

PIANOFORTE (Performing)

Brain, Cornelia
 Doublet-Barry, Marie Rose
 Engela, Dawid Solius
 Sebastian, Rita
 Shaw, Jennifer Katherine
 Tan, Eileen Kim Chuan

SECTION II.

PIANOFORTE (Teaching)

Almeda Severina
 Brown, Sheila Margaret
 Byrne, Peter
 Chan, Sun Kuen
 Cheney Isabel Clare
 Corner, Valerie Audrey
 Ellis, Susan Stanistreet
 *Erskine, Elizabeth Jean
 Florey, Patricia Doris Burns
 Griffith, Diana Mary
 Gullely, Margaret Ann
 Elizabeth
 Harmer, Louisa Susah
 Harrison, Jane
 Holland, Margaret Phyllis
 Anne
 Julius, Helene
 Kelly, Molly Kathleen

Keyte, Elisabeth Anne
 Knee, Judith Marianne
 Lucantoni, Ines Maria
 Randall, Margaret Elizabeth
 Ray, Odette
 Rendell, Mary Ann
 Roberts, Susan Amy
 Robinson, Evelyn Clare
 *Salter, Susan
 Sebastian, Rita
 Smith, Una Hilary
 Smith, Vivien Mary Stretton
 Talbot, Marion Elizabeth
 Thompson, Sallyann Matheson
 Vikitsreth, Janeira
 Wilkinson, Janet

SECTION IV.

ORGAN (Performing)—

*Cook, Donald Frederick
 Goode, Kenneth Stuart
 *Hill, Anthony Nelson Herschel
 Knott, Pamela Mary

SECTION VI. STRING

INSTRUMENTS (Teaching)—

Violin—
 *Cleveland, Anthony
 Eliff, Julian

King, Ann

Viola—
 Byron, Freda
 Griffiths, Enid

Violoncello—

Hopkins, Monica Evan
 Wingham, John Henry
 Wright, Mervyn Barry

SECTION VIII. WIND

INSTRUMENTS (Performing)—

Flute—
 Moffat, Roger Owen
Clarinet—
 Woodman, David James
Horn—
 Harper, William Ian

SECTION IX.

SINGING (Performing)—

Evans, Brenda Anne
 Gill, Daphne Jane Margaret
 Webster, Margaret Rose

SECTION XV.

MILITARY BANDMASTERSHIP—
 Joseph Harold

JULY, 1958

SECTION I.

PIANOFORTE (Performing)—

Alcantara, Ester
 A'Court, Marian Maud Emily
 *Holford, Sylvia Mary
 *Holt, Anne Veronica
 McCloskey, Maureen Eimear
 Stewart, Henry Gordon

SECTION II.

PIANOFORTE (Teaching)—

*Ainsworth, Judith Mary
 Alcantara, Ester
 Baughan, Barbara
 Bechervaise, Valerie Jane
 *Calms, Anthony Scott
 Chullarata, Chanida
 Clothier, Carol Jeannette
 Cooper, Maureen Frances
 Donald, Fiona Campbell
 Edwards, Janne Ruth
 English, Gillian Mary
 Fox, Roger
 Gouldston, Rhona Lynne
 *Hoffman, David
 *Holford, Sylvia Mary
 Lamb, Jennifer Florence

Leontides, Lucy
 McCloskey, Maureen Eimear
 Shaw, Katherine Jennifer
 Weeden, Diana E.

SECTION IV.

ORGAN (Performing)

*Belcher, John Theodore

SECTION V. STRING

INSTRUMENTS (Performing)—

Violin—
 Hayes, Penelope Anne
 Ranger, Brigid
 *Roose, Margaret Herber

SECTION VI. STRING

INSTRUMENTS (Teaching)—

Violin—
 Bird, Cyril
 Gribble, David George
 Griffith Edwards, Patricia
 Harvey, Malcolm Keith
 Miller, Diana Ruth
Viola—
 Andrewes, Virginia
 Bolgar, George Peter

Jones, Henry Garnett Asheton
 Mellard, David George
 Parfitt, Glyndwr
 Smith, Gerald Frederick
 Wilkinson, Janet

SECTION VIII. WIND

INSTRUMENTS (Performing)—

Flute—
 Buchanan, Katharine Julia
 *Carter, Anthony Craig
Oboe—
 Askew, Antony Norman
 Miller, Susan Elizabeth
Bassoon—
 Chapman, Michael

SECTION IX.

SINGING (Performing)—

Ellis, Margaret Rose
 Jones, Rita Margaret
 Polkinghorne, Margaret
 Roberts

SECTION X.

SINGING (Teaching)—

Cooper, Maureen Frances

TERM DATES 1959

Easter : January 5 to March 28.

Summer : April 27 to July 18.

Christmas : September 21 to December 12.

THE STUDENTS' ASSOCIATION

Why such an Association ? For me this question remained unanswered for two years until I realized that I had been elected President of a body of whose aims I was completely ignorant and whose very existence was to me somewhat mysterious. I eventually had my question answered by the Director, whose reply amounted to this :—
 "... to encourage the growth of companionship amongst the students and to form a link between them and the parent union." I hope it is not too much like a voice crying in the wilderness to ask College to realize that the Union now has a President and Committee with the will to make the Students Association a really stable body, provided that each student gives his whole hearted support.

STAFFORD DEAN, *President*.

NEW ENTRIES—SEPTEMBER, 1958

Abell, Joan (Leicester)
 Addison, Jill (Aldershot)
 Andrix, Peggy H. (U.S.A.)
 Antoniou, Evanthis (Cyprus)
 (Now living in London)
 Bailey, Maurice (Portsmouth)
 Bannister, Barbara (South Croydon)
 Bate, Mary (Cardiff)
 Becher, Diana (Co. Cork)
 Benoy, Philippa (Camberley)
 Blandford, Gwendolyn (Wolverhampton)
 Beeken, Diana (Farnham)
 Boyd, Robert (Gosport)
 Brown, Christine (Bushey)
 Burn, Kathleen (Whitley Bay)
 Busby, Terence (Worcester Park)
 Cambridge, Janet (Bath)
 Carlton, Anita (U.S.A.)
 Carter, Jean (Hatch End)
 Chaffer, John (Harrigate)
 Chew, Geoffrey (South Africa)
 Cleave, Marion (New Zealand)
 Connolly, Justin (London)
 Conway, Margaret (London)
 Cook, Christopher (Harrow)
 Cormack, James (Newcastle-on-Tyne)
 Cornford, Robert (Newcastle-on-Tyne)
 Crompton, Diana (Horley)
 Cullion, Patricia (Guernsey, Channel Islands)
 Daidy, Sarah (Wichester)
 Dallmeyer, Robina (East Lothian)
 Davies, Robert (Wallasey)
 Day, Jennifer (Bournemouth)
 Draper, Carole (London)
 Dunford, Joan (Bradford)
 Evers, Pamela (Redruth)
 Faddy, Jennifer (Winchester)
 Fisher, Rosemary (Woodford Green)
 Fletcher, Winifred (Keighley)
 Fogarty, Susan (Newcastle-on-Tyne)
 Franklin, Maxine (British West Indies)
 Glenton, Jonquil (London)
 Glynne-Jones, Glenys (Walton-on-Thames)
 Gordon, Maurice (British West Indies)
 Hague, Mary (Wakefield)
 Hall, Valerie (Hornsea, E. Yorks.)
 Hancock, Annabel (Olney)
 Hanford, Jean (Worksop)
 Harding, Josephine (Wellington)
 Harper, Edward (Womersh)
 Hauser, Donna (Canada)
 Hawkins, Brenda (Rochester)
 Hayward, Joan (Hounslow)
 Hazell, Charles (Smethwick)
 Hinton, Michael (Bristol)
 Högmärk, Gunnar (Sweden)
 Howard, Elizabeth (Ringwood)
 Humphreys, Patricia (Romford)
 Irvine, Maureen (Essex)
 Irving, Veronica J. (West Hartlepool)
 Istance, David (Ware, Herts.)
 Jankovic, Neda (Harrow)
 Jarratt, Cynthia (Felixstowe)
 Jones, Martin (Pinner)
 Kaldor, Peter (Cambridge)
 Kendall, Linda (Godalming)
 Kirton, Jennifer (Bath)
 Kitchin, Claire (London)
 Kitching, Mildred (London)
 Knowland, Adrienne (Debenham, Suffolk)
 Lamb, Margaret (Epsom)
 Lancaster, Annabel (Evesham)
 Langford-Williams, Gillian (Preston)
 Langley, Helen (British West Indies)
 Lee, Philip (Northfleet)
 Lewis, Olivia (London)
 Liang, Shirley (Sic Lan) (Indonesia)
 (Now living in Amsterdam)
 Lukover, Hilda (Ilford)
 Luther, Mary (New York, U.S.A.)
 Lutz, John C. (U.S.A.)
 Mahy, Janet (Guernsey, Channel Islands)
 Mallinson, John (Australia)
 Marks, Jennifer (Newport, I.O.W.)
 Masterson, M. Valerie (Birkenhead)

Maurice, Caroline (Marlborough)
 Maycock, Prunella (Ambergate, Derbys.)
 Mayhew, Valerie (Wolverhampton)
 Maynier, Elizabeth (British West Indies)
 McColm, Vivien (Bray)
 Moody, Rosemary (Motherwell)
 Morris, Jeremy (Woodthorpe, Notts.)
 Muir, William (Glasgow)
 Murphy, Mary (Bedlington, Northumberland)
 Naish, Elspeth (York)
 Nanavati, Rumi (India)
 Narcisse-Mair, Denise (British West Indies)
 Nash, Irene (Hawthornth)
 Naylor, Peter (Ashford, Kent)
 Osborne, Denise (Indonesia)
 Pearce, Margaret (Gainsborough)
 Pearson, Janet (Birmingham)
 Penellum, Elizabeth (Truro)
 Philipp, Evelyn (London)
 Phillips, Jean (Ilford)
 Pickvance, Cynthia (Bolton)
 Ponsford, Arnold (Bournemouth)
 Prentice, Dorothy (Jedburgh)
 Raspin, Judith (Harrigate)
 Read, Peter, (High Wycombe)
 Rees, Anne (Ebbw Vale)
 Riches, Edgar (Cardiff)
 Rippin, John (Enfield)
 Roose, Margaret (Wrexham)
 Rosati, Margaret (London)
 Routledge, Jacqueline (Wirral)
 Rowland, William (Exeter)
 Sargent, George (U.S.A.)
 Scanlon, Patricia (Leeds)
 Silver, Annon (Canada)
 Simandi, Bely (Batley) (Born in Rumania)
 Smith, Geoffrey F. (Cobham)
 Smith, Monica S. (Thornton Heath)
 Smith, Sylvia L. (London)
 Sparrow, Joy (Chelmsford)
 Stapleton, Joanna M. (Worthing)
 Staines, Adrian (Bath)
 Stewart, Madeleine (New Milton)
 Strickland-Constable Elizabeth (Westerham)
 Stubbs, Ruth M. (South Australia)
 Sullivan, Pauline (Ilford)
 Taylor, David (Basingstoke)
 Teo, Lay Na (Singapore)
 Thomas, Carol A. (London)
 Thomson, Kathleen (Shipley)
 Tunnell, Charles J. (Leeds)
 Unna, Nadine M. (Alderley Edge)
 Vamplew, June M. (Louth)
 Venton, Carol (Orpington)
 Verghese, Clara (Singapore)
 Wainwright, Sandra L. (Sheffield)
 Walker, Janice M. (Ilfley)
 Walsh, Janet A. F. (Godalming)
 Waltzer, Linda V. (Harrow)
 Webster, Jean (Saltburn-by-Sea)
 Welling, Christopher (Twickenham)
 White, John M. (London)
 Whitehall, Kathleen J. (Derby)
 Williams, Kay M. (Dagenham)
 Williams, Mary (London)
 Wilson, Mary A. (Bury St. Edmunds)
 Winning, Elizabeth J. (Hoylake)
 Whiston, David (Pontefract)
 Williat, Ralph F. (Alvaston, Derbys.)
 Wyer, Selina Mary (Ditchling, Sussex)
 Yendell, Ruth (Exeter)

RE-ENTRIES

Blakeson, Donald (Wetherby)
 Harrison, David (Croydon)
 Monro, Clive (London)
 Robinson, Brian (Bradford)
 Rostron, Roger (Richmond)
 Taylor, Gerald (Wigan)
 Wells, Francis (Winchester)
 White, Alan (London)

CONCERTS

THE FIRST ORCHESTRA

THURSDAY, JUNE 5

GOD SAVE THE QUEEN

CONCERTO GROSSO for Strings in B minor	...	...	...	...	...	...	...	...	...	Handel
CONCERTO No. 1 for Piano and Orchestra	...	...	...	...	...	...	...	...	...	Rachmaninoff
	...	...	...	...	...	...	...	...	...	Jan Lake, A.R.C.M. (Scholar)

SYMPHONY No. 5 in E minor (*The New World*) Drorák

Conductor : Richard Austin

Leader of the Orchestra : Brigid Ranger (Scholar—South Africa)

THURSDAY, JULY 17

GOD SAVE THE QUEEN

OVERTURE : Coriolan	...	...	...	...	...	...	...	...	...	Beethoven
CONCERTO for Violin and Orchestra	...	...	...	...	...	...	...	...	...	Elgar
	...	...	...	...	...	...	...	...	...	Brigid Ranger (Scholar—South Africa)

SYMPHONY No. 4 in F minor Tchaikovsky

Conductor : Richard Austin

Leader of the Orchestra : John Bacon, A.R.C.M. (Scholar)

THE SECOND ORCHESTRA

TUESDAY, MAY 27

GOD SAVE THE QUEEN

OVERTURE : Euryanthe	...	...	...	...	...	...	...	...	...	Weber
CONCERTO for Cello and Orchestra	...	...	...	...	...	...	...	...	...	Haydn
	...	...	...	...	...	...	...	...	...	Gillian Steel (Scholar)

SYMPHONY No. 5 in E minor Tchaikovsky

Conductor : Harvey Phillips

Leader of the Orchestra : Diana Miller

TUESDAY, JULY 8

GOD SAVE THE QUEEN

PIANO CONCERTO in E flat major (<i>The Emperor</i>)	...	...	...	...	...	...	...	...	...	Beethoven
	...	...	...	...	...	...	...	...	...	Penelope Spurtell, A.R.C.M.
PRELUDE : Tristan und Isolde	...	...	...	...	...	...	...	...	...	Wagner

VIOLIN CONCERTO in G minor Bruch

OVERTURE to an Italian Comedy Arthur Benjamin

Conductor : Harvey Phillips

Leader of the Orchestra : Judith Ainsworth

CHORAL AND CHAMBER CONCERT

MONDAY, JUNE 30

MADRIGALS	...	...	...	(a) Sister, awake	...	...	...	...	...	Bateson
	...	...	...	(b) Rest, sweet nymphs	...	...	...	...	...	Pilkington
	...	...	...	(c) Lady, your eye	...	...	...	...	...	Weelkes

"PHYLLIDA AND CORYDON" Moeran

	...	...	...	(a) Phyllida and Corydon	...	...	...	...	...
	...	...	...	(b) Beauty sat bathing by a spring	...	...	...	...	...
	...	...	...	(c) Phyllis innamorata	...	...	...	...	...
	...	...	...	(d) Said I that Phyllis	...	...	...	...	...
	...	...	...	(e) Corydon, arise	...	...	...	...	...

QUINTET for Piano and Strings Dvorák

Piano : Alan Rowlands, A.R.C.M. (Scholar),

Violins : John Bacon, A.R.C.M. (Scholar), Gillian Radcliffe, A.R.C.M.

Viola : Brian Hawkins, A.R.C.M. (Scholar)

Cello : Dori Furth, A.R.C.M. (Scholar)

MAGNIFICAT for double choir Stanford

Conductor : Dr. Harold Darke

RECITAL

MARJORIE WRIGHT, A.R.C.M. (Associated Board Scholar) (Soprano)

ELEANOR RITCEY, A.R.C.M. (Canada) (Piano)

AND

BRIGID RANGER (Scholar—South Africa) (Violin)

IAN LAKE, A.R.C.M. (Scholar) (Piano)

WEDNESDAY, APRIL 30

LIEDER Schumann

(a) In der Fremde

(b) Intermezzo

(c) Waldesgespräch

(d) Die Stille

(e) Mondnacht

(f) Schöne Fremde

(g) Zwielficht

(h) Frühlingsnacht

THE OPERA SCHOOL and OPERA ORCHESTRA

The Opera School and Opera Orchestra presented "Susanna's Secret" by Wolf-Ferrari, and "The Heavyweight" by Ernst Krenek, on Wednesday, Thursday and Friday, June 25, 26 and 27, at 7.30 p.m.
Conductor: Richard Austin. Leader of the Orchestra: Brian Thomas (A.R.C.M.).

"SUSANNA'S SECRET"

Interlude in one Act from the French by Enrico Golisciani; English version by Claude Aveling;

Music by Ermanno Wolf-Ferrari; Scenery and Costumes by Gloria Welby-Fisher

Production by Arnold Matters

Characters

Count Gil		Donald Francke
The Countess Suzanne, his wife	{ Wed. and Thurs. ...	Gwynneth Jenkins
Sante, a servant	{ Fri. ...	Anna Vincent
		Geoffrey Brawn

Scene: A room in the Count's Villa in Piedmont

Time: 1912

"THE HEAVYWEIGHT" or "THE HONOR OF THE NATION"

A Burlesque Operetta in one Act; Libretto and music by Ernst Krenek; English version by

Richard Austin; Scenery by Gloria Welby-Fisher.

Production by Arnold Matters

Characters

Adam Ochsenchwanz, Champion Boxer	{ Wed. and Thurs. ...	Ronald Careford
	{ Fri. ...	Gwilym Lloyd
Evelyn, his wife	{ Wed. ...	Anna Vincent
	{ Thurs. and Fri. ...	Shirley Rush
Gaston, Professional Dancer		Paul Matthews
Professor Himmelhuber	{ Wed. ...	Gwilym Lloyd
	{ Thurs. and Fri. ...	Brinley Hopkins
Anna Maria Himmelhuber, his daughter	{ Wed. and Thurs. ...	Daphne Gill
	{ Fri. ...	Ella Heck
A Journalist		John Tiernan
A Government Official		
Ottokar, servant of Ochsenchwanz	{ Wed. and Thurs. ...	Stafford Dean
	{ Fri. ...	Geoffrey Brawn
A maid	{ Wed. and Thurs. ...	Ella Heck
	{ Fri. ...	Daphne Gill

Scene: A boxer's gymnasium in America.

Time: 1928

Stage Manager: Pauline Elliott

Assistant Stage Managers: Anne Knowler and Nina Currie

Mime and Dance movement: Margaret Rubel

The Scenery painted by Gloria Welby-Fisher and built at the Royal College of Music by Peter Collier

The Costume for "Susanna" made by Eileen Anderson

Ladies' Costumes for "The Heavyweight" made in the Opera School Wardrobe

under the supervision of Pauline Elliott

Gentlemen's Costumes by C. I. Samuels and the Opera School Wardrobe

Apparatus for "The Heavyweight" from James Grose Ltd. and kindly lent by the Imperial College of Science and Technology

Wigs by Bert

For the Royal College of Music Opera School:

Director of Opera: Richard Austin. Stage Director: Pauline Elliott

THE OPERA - DRAMA CLASS

A performance by the Opera - Drama Class was given in the Parry Theatre on Friday, July 11, at 2.30 p.m., of "The Importance of being Earnest" Acts II and III, by Oscar Wilde.

"THE IMPORTANCE OF BEING EARNEST"

Acts II and III

By Oscar Wilde

John Worthing		Philip May
Algernon Moncrieff		Stafford Dean
Rev. Canon Chasuble		Geoffrey Brawn
Merriman, housekeeper to Mr. Worthing		Anne Walte
Lady Bracknell		Margaret Ellis
Hon. Gwendolen Fairfax, her daughter	{ Act II ...	Maureen Keetch
	{ Act III ...	Ann Knowler
Cecily Cadrew, John Worthing's Ward	{ Act II ...	Sheila Chester
	{ Act III ...	Eirlos Thomas
Miss Prism		Nina Currie

The action takes place in the garden of the Manor House, Woolton.

Producer: Joyce Wodeman

Costumes by Pauline Elliott

Scenery arranged and built by Peter Collier

Stage Manager: Pauline Elliott

Assistant Stage Manager: Wendy Baldwin

AN APOLOGY

We are sorry for the omission, in our previous number, of the name of the conductor of the Choral and Chamber Concert on March 21. This would appear to have been due to an aberration on the part of a compositor and not to any endeavour to keep the matter dark.

WEDNESDAY, JUNE 11

- SONATA for Violin and Harpsichord in E major *Bach*
 Jillian Elliff (Scholar)
 Alan Willmore, A.R.C.M. (Scholar—Australia)
- SONATA for Violin and Harpsichord in F major *Corelli*
 Frederick Applewhite
 Richard Seal (Scholar)
- BRANDENBURG CONCERTO No. 5 in D major *Bach*
 Flute : Colin Jordan, A.R.C.M. (Associated Board Scholar)
 Violin : Frances Mason (Scholar)
 Harpsichord : Clement McWilliam, A.R.C.M. (Scholar)
 Violin : Julie Brett, A.R.C.M.
 Viola : Peter Kingswood, A.R.C.M. (Exhibitioner)
 Cello : Dori Furth, A.R.C.M. (Scholar)
 Bass : Keith Marjoram, A.R.C.M. (Scholar)
- STRING QUARTET, "Voices Intimate" *Sibelius*
 Violins : Sheila Nelson, A.R.C.M. (Associated Board Scholar)
 Patricia Marshall, A.R.C.M. (Scholar)
 Viola : Ruth Unna, A.R.C.M. (Scholar)
 Cello : Raymond Lowrey
 (Harpsichord kindly lent by Mr. Thomas Goff)

WEDNESDAY, JUNE 18

- FANTASIESTÜCKE for Cello and Piano, Op. 73 *Schumann*
 Elizabeth Angel, A.R.C.M.
 Accompanist : Eleanor Ritcey, A.R.C.M. (Canada)
- THREE SONGS with Guitar accompaniment *Purcell*
 (a) Amphitrite's song from *The Tempest*
 (b) Venus' song from *King Arthur*
 (c) Altsidora's song from *Don Quixote*
 Gaynor Rees (Scholar)
 Accompanist : John Williams
- SONATA for four Horns *Hindemith*
 Ian Harper (Scholar)
 Nicholas Hill
 Nicholas Busch (Scholar)
 David Presland (Scholar)
- STRING QUARTET in G major *Schubert*
 Violins : Gillian Radcliffe, A.R.C.M., Brian Thomas, A.R.C.M.
 Viola : Brian Hawkins, A.R.C.M. (Scholar)
 Cello : Dori Furth, A.R.C.M. (Scholar)

WEDNESDAY, JULY 2

- SONATA for Cello and Piano in A major *Beethoven*
 Gillian Steel (Scholar)
 Sylvia Holford (Exhibitioner)
- GRAND DUO CONCERTANTE for Clarinet and Piano *Weber*
 John Chapman
 Accompanist : Victoria Weps, A.R.C.M. (Exhibitioner)
- STRING QUARTET in F major (*The Nigger*) *Dvorák*
 Violins : Frederick Applewhite, Jillian Elliff (Scholar)
 Viola : Peter Kingswood, A.R.C.M. (Exhibitioner)
 Cello : Nicola Anderson (Scholar)
- PIANO SOLOS *Schumann*
 ... (a) Romance in F sharp major *Brahms*
 ... (b) Rhapsody in E flat major
 Nan Gibson (New Zealand)

WEDNESDAY, JULY 9

- PIANO SOLO : Chromatic Fantasia and Fugue *Bach*
 Yu Chun Yee (*Singapore*)
- PIANO SOLO : Ballade in F minor *Chopin*
 Ronald Lumsden, A.R.C.M. (Scholar)
- STRING QUARTET No. 2 *Ernest Bloch*
 Violins : Brigid Ranger (Scholar—South Africa), Frances Mason (Scholar)
 Viola : Peter Kingswood, A.R.C.M. (Exhibitioner)
 Cello : Gillian Steel (Scholar)

WEDNESDAY, JULY 16

- SONATA for Violin and Piano in E minor *Mozart*
 Malcolm Harvey
 Diana Weeden
- SUITE for unaccompanied Cello No. 2 in D minor *Bach*
 Dori Furth, A.R.C.M. (Scholar)
- 32 VARIATIONS for Piano in C minor *Beethoven*
 Claire Liddell, A.R.C.M.
- STRING QUARTET in A minor *Charles Wood*
 Violins : Barry Wilde (Associated Board Scholar)
 Elizabeth Griffiths
 Viola : Patrick Hooley, A.R.C.M.
 Cello : Sylvia Knussen (Scholar)
- FANTASIE for Double Bass and Piano *Nestor Higuett*
 Keith Marjoram, A.R.C.M. (Scholar)
 Accompanist : Victoria Weps, A.R.C.M. (Exhibitioner)
- PIANO SOLOS *De Falla*
 ... (a) Andaluza
 ... (b) Two Irish Folk Songs
 Derrell King (New Zealand)

JUNIOR EXHIBITIONERS' CONCERTS

SATURDAY, JULY 19

PIANO SOLO : Sonata in F (1st movement)	.. .. .	Haydn
PIANO SOLO : Courante in F	.. .. . Anthony Hose	Handel
VIOLIN SOLO : Allegro from Sonata in F	.. .. . Valerie Barley	Handel
PIANO SOLO : To the Spring	.. .. . Wayne Porter	Greig
CELLO SOLO : Arioso	.. .. . Josephine Hirsch	Bach
PIANO SOLO : Duetto	.. .. . Christopher Williams	Mendelssohn
VIOLIN SOLO : Sicilienne and Rigaudon	.. .. . Clifford Lee	Francoeur
PIANO SOLO : Study in A minor, Op. 25, No. 11	.. .. . Kathleen Ewer	Chopin
OBOE and PIANO : Adagio non troppo from the Oboe Concerto	.. .. . Pamela Mogford	Mozart
PIANO SOLO : Scherzo and Trio from Sonata in C, Op. 2, No. 3	.. .. . John Braithwaite, Nicholas Chadwick	Beethoven
PIANO SOLO : O dear what can the matter be	.. .. . Jane Meerapfel	Swinstead
VIOLIN and PIANO : Sonatina in D (1st movement)	.. .. . Janet D'Arcy	Schubert
PIANO SOLO : Nocturne	.. .. . Roger Dabell, Eileen Waller	Greig
PIANO SOLO : Ballade in G minor	.. .. . Francis Lambert	Chopin
	.. .. . Maureen Irvine	

MONDAY, JULY 21

THE ORCHESTRA : Concerto in D minor for two Violins	.. .. .	Bach
First Movement : Miriam Morley, Donald MacDonald		
Second Movement : Helen Kerrey, Ian Butterworth		
Conductor : Eluned Leysion		
CELLO SOLO : Suite No. 3 in C for unaccompanied Cello	.. .. .	Bach
Sarabande and Bourrées I and II		
Howard Gough		
PIANO SOLO : Fantasia—Impromptu Op. 66	.. .. .	Chopin
Jean Phillips		
THE SENIOR CHOIR : To sport our merry meeting	.. .. .	John Hilton
The Nightingale	.. .. .	Thomas Weekes
The Flowering Manger	.. .. .	Percy Buck
The Sailor and young Nancy	.. .. .	Folk Song arr. Phyllis Tate
Conductor : Marjorie Humby		
PIANO SOLO : Prelude in C, Op. 12, No. 7	.. .. .	Prokofieff
CHRISTINE BROWN		
Christine Brown		
THE ORCHESTRA : Concerto in G minor (1st movement)	.. .. .	Bruch
Philip Lee		
Conductor : Stephen Dodgson		
PIANO SOLO : Reflets dans l'eau	.. .. .	Debussy
Diana Beeken		
TRIO : Phantasiestücke, Op. 89	}	Schumann
Romance and Finale		
Marion Forsyth, Judith Lenton, Frank Wibaut		
PIANO SOLO : Ballade in A flat, Op. 47	.. .. .	Chopin
Anthea Nield		
THE ORCHESTRA : Overture : Peter Schmoll	.. .. .	Weber
Conductor : Stephen Dodgson		

HOLST AND VAUGHAN WILLIAMS

The biography of Gustav Holst by his daughter Imogen, first published in 1938 and out of print now for several years, has just been re-issued by Oxford University Press. It contains many references to his life-long friendship with Ralph Vaughan Williams, the two having first met in the autumn of 1895, and amongst the earliest is one concerning the failure of Holst's full-length opera *Sita*. This work was submitted for the Ricordi opera prize in 1908 and failed to win it. It was a bitter blow but a letter from Vaughan Williams helped : "Do you really think," he wrote, "that because your work has been crowned with disfavour that my and other people's labours in scratching out your mistakes are made any the less worth while? The point is that it's a big work and naturally anything one does to help is not wasted. I'm sorry (a) that you haven't got £500 and (b) that you are not promised a performance. Perhaps these are rather unimportant side issues, but they *are* side issues. The really important thing is that you have *not* been put in the awful position when 'all men speak well of you'."

